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BIM BAM BOOM

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THE
WORLD'S
LEADING
OLDIES
MAGAZINE

THE ROCK REVIVAL

The History of America and Britain



Elton John

on MCA records and tapes

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— A picture index of the top Rhythm & Blues artists



Sample pages.

Artist	Title	Date	Position	Weeks	Label
Ray Charles	Swing Low, Sweet Chariot	10/1/55	1	10	Mercury
Jackie Wilson	Lonely Street	11/1/55	1	10	Mercury
Otis Redding	Rescue Me	12/1/55	1	10	Mercury
Muddy Waters	Roll Over Beethoven	1/1/56	1	10	Mercury
Little Walter	Yachtin' Blues	2/1/56	1	10	Mercury
Jimmy Witherspoon	Swing Low, Sweet Chariot	3/1/56	1	10	Mercury
The Dominoes	Don't Leave This World Until I've Seen You	4/1/56	1	10	Mercury
The Orioles	It's a Wonderful World	5/1/56	1	10	Mercury
The Clovers	Don't Leave This World Until I've Seen You	6/1/56	1	10	Mercury

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We must begin by apologizing for the delay in the publication of this issue, but a quick flip-through will indicate the enormous expansion which we have undergone; unfortunately, this has required a little more time than expected, but rest assured that future issues will be in your mailbox on schedule. The magazine is now subject to world-wide distribution, and current plans provide for it soon to be made available in several languages, including Japanese! Let us take this opportune moment to welcome aboard our two newest foreign representatives, Astral Weeks in the British Isles and The Scandinavian Blues Association for their corner of the world.

With this issue, we are printing the first installment of a cartoon series entitled "Johnny Angel," which will take you on a romp through the 50's; we hope you will enjoy this as much as we do and we thank George Hansen for the fine artwork. Our format has also been expanded to include coverage of some of the personalities behind the Revival, and we begin here with the fascinating stories of two such figures, Richard Nader and Norm N. Nite.

It has consistently been our policy to support the legitimate re-issue of the vintage sounds, and in this vein we thought it noteworthy to mention Johnson Records, a company which has recently re-issued some classic singles by The Shells and The Dubs, and an album of the Shells greatest hits. Record companies are not only encouraged to release such records, but also to inform us of their intention to do so in order that we might make this known to our readership.

While on the subject of records, we would like to respond here to the countless letters which we continually receive with respect to the various colored labels of our record releases. The regular copies which are issued for sale in stores bear the conventional label color, but we run a very limited amount of each issue in different colors for distribution to those who order our records directly through the magazine; while we are not so arrogant as to try to create instant rarity, we feel this is some measure of appreciation to those who are supporting us. It is great to see several of the classic 50's groups recording again, and among the most recent of these is The Five Keys; we are privileged to offer in this issue the release of a recording recently made by the Keys, for they sound as great as ever! Also now available for purchase is the latest recording by the incredible Heartspinners, HEY SENORITA b/w I'M NOT A KNOW-IT-ALL, two standards "known to you all".

In closing, let us once again state that, in an effort to broaden the concept of this magazine, we are soliciting material relevant to Rock-A-Billy, Blues, C&W, pop and contemporary music, as long as it falls within the general scope of the publication. On this occasion, the second anniversary of the publication of Bim Bam Boom, we express our gratitude to the readers and advertisers without whose continued support we would not exist.

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The Real Beginning



HARLEMAIRES	If You Mean What You Say / Rose Of The Rio Grande
STICK McGHEE	Drinking Wine Spo-Dee-O-Dee / Blues Mixture (I'd Rather Drink Muddy Water)
FOUR SHARPS	Don't Ask Me Why / I Can Hardly Wait
DELTA RHYTHM BOYS	The Laugh's On Me / Sweetheart Of Mine Nobody Knows / If You See Tears In My Eyes
RUTH BROWN	Happiness Is A Thing Called Joe / Love Me Baby (Mama) He Treats Your Daughter Mean / R. B. Blues
CLOVERS	Don't You Know I Love You / Skylark Fool, Fool, Fool / Needless One Mint Julep / Middle Of The Night Ting-A-Ling / Wonder Where My Baby's Gone I Played The Fool / Hey, Miss Fannie Yes, It's You / Crawlin' Here Goes A Fool / Good Lovin' Comin' On / The Feeling Is So Good Lovey Dovey / Little Mama I've Got My Eyes On You / Your Cash Ain't Nothin' But Trash I Confess / Alrighty Oh Sweetie Blue Velvet / If You Love Me (Why Don't You Tell Me So) Love Bug / In The Morning Time Nip Sip / If I Could Be Loved By You Devil Or Angel / Hey, Doll Baby
CARDINALS	Shouldn't I Know / Please Don't Leave Me I'll Always Love You / Pretty Baby Blues Wheel Of Fortune / Kiss Me Baby The Bump / She Rocks You Are My Only Love / Lovie Darling Under A Blanket Of Blue / Please Baby The Door Is Still Open / Misirlou Come Back My Love / Two Things I Love There Goes My Heart To You / Lovely Girl
JOE TURNER	After My Laughter Came Tears / Chains Of Love Shake Rattle And Roll / You Know I Love You Flip Flop And Fly / Ti-Ri-Lee
DIAMONDS	A Beggar For Your Kisses / Call Baby Call Two Loves Have I / I'll Live Again Romance In The Dark / Cherry
CLYDE McPHATTER & DRIFTERS	Money Honey / The Way I Feel Such A Night / Lucille Honey Love / Warm Your Heart Bip Bam / Someday You'll Want Me To Want You White Christmas / The Bells Of St. Mary's What'cha Gonna Do / Gone
RUTH BROWN & DELTA RHYTHM BOYS	Sentimental Journey / It's All In Your Mind
TOMMY RIDGELY	Wish I Had Never / Jam Up
CARMEN TAYLOR & BOLEROS	Freddie / Ooh I
LAVERN BAKER	Tweedle Dee / Tomorrow Night
RAY CHARLES	I've Got A Woman / Come Back
DRIFTERS	Adorable / Steamboat

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PITTSBURGH'S MARCELS:

**They Put the Bomp
in Blue Moon.**

By Ed Salamon

Many groups of the rock era got their start doing street corner harmony. Pittsburgh's Marcells began as a street group with the ambition to put together the best voices that Pittsburgh had to offer.

Dick Knauss, baritone, was singing with a nameless group when they heard Fred Johnson and, impressed with his bass voice, encouraged him to join them. Gene Bricker was then picked from another group and joined as second tenor. Ron "Bingo" Mundy was the next addition and took over as first tenor. The group felt that they provided the best background Pittsburgh had to offer, but lacked a strong lead voice. After much auditioning, Cornelius Harp, or Nini, was chosen as lead singer. Nini also doubled on guitar.

The group was one of the few successful groups that was racially mixed (only the original Crests come immediately to mind). The members had grown up in the racially mixed neighborhoods and schools of Pittsburgh's Northside, so this was a natural combination. Dick and Gene were white, the rest of the group was black. The group was singing in parks and at school assemblies for their own enjoyment, but not professionally.

At this time Dick Knauss auditioned and was accepted for the Dynamics, a local group managed by Jules Kruspir, which had a few local records. Dick told him about his group and Jules said he'd like to hear them. An audition was set up at Fred Johnson's home and Jules signed the group. Jules chose to work with the group through Dick and made him head of the group.

The group sought a name at this time and Fred Johnson

and his sister spent an evening listing names. The group settled on Marcells, the name of the hairstyle that Fred wore at the time, a French finger wave.

The Marcells then cut some demo tapes of R&B oldies of the fifties, as they did not use original material, and Jules sent them to his contacts. The tape ended up at Columbia Pictures and Colpix accepted the Marcells for recording. One of the tunes on the tape was the Collegians' "Zoom Zoom Zoom" and Stu Phillips, the arranger was impressed with the bass to do Blue Moon in that style adapting Fred's bass run from "Zoom" on the intro and end as a gimmick. At the same session, Colpix suggested they record a Chantel's tune "Goodbye to Love" which was used as the flip. These sides and all other Colpix sides were cut at RCA Studios in New York. Mickey of Mickey and Sylvia was session guitarist on all the Colpix sides.

Almost overnight "Blue Moon" began topping local charts — and by mid-March the Marcells had the number one song in the country, as listed in Billboard Magazine. They were rushed in the studio to cut (in the background on this side a water glass being hit with a pencil served as a cymbal sound). The tune was not a hit nationally, achieving hit status in only a few markets. The original Marcells then recorded an album of standard R&B oldies, as well as their single releases. By the Fall of 1961, six months after their original chart triumph, the group had reorganized.

"Heartaches," the Marcells second national smash record was cut with an all black group, and closely imitated the formula of their first hit. Allen Johnson, Freddie's brother, replaced Dick Knauss as baritone shortly after Walt Maddox, now a Pittsburgh nightclub entertainer had replaced Gene Bricker. Shortly after "Heartaches" hit Bingo Mundi left the group. The original Marcells had cut three singles and one LP for Colpix but had completely reorganized, or disorganized, within six months.

Members of the group blame their manager for the breakup. The group was young and signed contracts they really didn't understand, and became dissatisfied with their share of the income. The group was disappointed when Jules promised them an appearance on the Ed Sullivan Show and an overseas tour, both of which were cancelled without explanation. Primarily, however, the group feels that Jules lost interest in the Marcells due to a breakdown in the relationship between Dick and Jules. In retrospect, they feel that Jules became interested in the group because of a fondness for Dick, and when Dick did not return the friendship as Jules wished he started petty arguments among the group's members to break up the friendship they had with each other.

When the group was all black, the Marcells were sold to Dave Dwyer, who the group believed also managed Brook Benton.

Fred Johnson was on all recordings made by the Marcells. His memory is hazy on group personnel after "Heartaches" but Nini dropped out after a few more sides, and others sang with the group.

After Colpix, the group recorded two singles with Kyr Records, a house label of Hardman Recording Studios in Pittsburgh. The last Marcells' record was "How Deep Is The Ocean" cut for Pittsburgh promoter, Pat DeCaesar, on his

888 label; it featured Fred, Walt, Allen and a singer only remembered as Kenny.

On January 14, 1973, the group held a reunion at the Villa Madrid, a Pittsburgh oldies nightclub. Dick Knauss and Bingo Mundi are currently singing there with a group, "The Memories." Fred Johnson joined them on stage for "Blue Moon" and did lead vocal on an improvised arrangement of "Old Man River." Fred was cajoled back later for an encore of "Blue Moon." Fred is no longer interested in performing, but he seemed to enjoy being on stage again that night.

This article was prepared from an interview taped with Dick Knauss, Bingo Mundi and Fred Johnson at the Villa Madrid, Pittsburgh, January 14, 1973.

Interview by Paul Mawhinney, Owner of Record Rama; Zeke Jackson, WARO Radio; and Ed Salamon, Music Director of KDKA Radio. Article written by Ed Salamon.



MARCELLS DISCOGRAPHY

LABEL/ NO.	SONG TITLE	RELEASE DATE
Colpix		
CP 186	Blue Moon/Goodbye To Love	Mrc. 1961
CP 196	Summertime/Teeter-Totter Love	June 1961
CP 416	Blue Moon Album	July 1961
	Side 1	Side 2
	Blue Moon	I'll Be Forever Loving You
	Goodbye To Love	Two People In The World
	Sweet Was The Wine	Most of All
	Peace of Mind	Teeter-Totter Love
	A Fallen Tear	Sunday Kind of Love
	Over The Rainbow	Crazy Bells
CP606	You Are My Sunshine/Find Another Fool	Spt. 1961
CP612	Heartaches/My Love For You	Oct. 1961
CP621	My Melancholy Baby/Really Need Your Love	Nov. 1961
CP617	Merry Twist/Max/Don't Cry For Me This Xmas	Nov. 1961
CP651	Friendly Loans/Loved Her The Whole Week Through	Jan. 1962
CP629	Twistin' Fever/Footprints In The Sand	Feb. 1962
The following records are listed only to make this discography complete. Most of them were never commercially released. It was impossible to obtain record numbers or flip side information. A special thanks goes to Dick Knauss and Freddie Johnson for making this information available from memory.		
Colpix	Flower Pot	
	Mr. Bassman	
	You Might As Well Tell The Truth	
	Old Black Magic	
	Give Me Your Love	
	Hold On	
CP665	All Right-OK You Win	
Colpix		
LP	Bye-Bye Birdie Album	
	You Got To Be Sincere/One Last Kiss	

Only two cuts on this album were by the Marcells.

Original group: Richard F. Knauss, Ronald (Bingo) Mundi, Fred Johnson, Cornelius (Neeny) Harp, Gene Bricker. Replacement members: Walt Maddox, Allen Johnson (Freddie's brother), Eddie Howard (formerly of the Blenders) now deceased. Eddie was not on any of the recordings, he only appeared as a replacement for live performances. The Gents, formerly The Ailers, sang backup during some live performances. GROUP PRODUCER: Stu Phillips, ARRANGER: Bert Keys, PERSONAL MANAGEMENT: Julius J. Kurpi

"THE GREATEST HITS MERRY-GO-ROUND"

BY: WAYNE STIERLE

No matter what type of music you are involved in collecting, at one time or another, you come face to face with a "Greatest Hits" package that either interests or infuriates you. To that end, I have explored the "hits" packaging of the man who has more gold records than any artist in history will ever attain, Elvis Presley. If the Presley "hits" are not handled completely, does any artist have a chance at a really "fair" package?

As you all know, RCA Records released a four album set awhile ago, titled "Elvis World-Wide Hits" Volume One, which featured 50 songs. (50 Hits.) This started many people, who should have known better, but didn't and couldn't believe a "hit" package of actual hits coming in such a huge size. Elvis fans knew better, as did the general "rock" fan, for this set actually scratched only the surface. Sometime later, but comparatively soon, they released Volume Two, with another 50 hits, on another splendid four albums. (The very strange thing about Volume Two, was that RCA used the "term" other sides, e.g.—"flip sides" on this one, almost to say that there weren't enough "A" sides to fill a second one. They did throw in some well known LP or "movie" cuts, but this was totally unnecessary for there was still an abundance of top hits!) To underscore my point, the Volume Two package, supposedly of "lesser" hits, or "other sides", contained "One Night", "The Wonder Of You", "You Don't Have To Say You Love Me", "I Need Your Love Tonight" and the rest, many million selling top records and every one a smash hit. Despite their inability to recognize the amount of hits they were overlooking, RCA did a fine job, and Volume Two was almost a more attractive set than Volume One.

There is one disturbing thing, however, and it lies in the fact that RCA "promo" releases at the time of Volume Two's release, led you to believe, as they did, that they had now, with two big sets, containing a grand total of EIGHT ALBUMS WITH 100 HITS, brought Elvis' career up to "the current time", as it were. If this were true, then Volume Three would not be out until around 1978 or so. (Figuring Elvis' usual hit ratio at between 3 and 5 a year.) Worst of all, this indicates that the hits missing, were not considered "hits", and would be lost to their proper place in history, via a "genuine hit" package, possibly forever. This would be a crime, indeed. Since I have the press releases and they did regard Volume Two as somewhat "secondary", not only in its chronological order. However, I would hope that Elvis himself, sees this over-sight and has it corrected, if no one else does. It is now a matter of authentic American and World History, and tho' they may be only "songs" to some people, to countless millions, they are a slice of life itself, frozen in their hearts and minds for as long as they shall live and the printed word shall be read. (Take your hands off the radio and prepare yourself.)

I am writing this to tell you that there are enough REAL HIT SONGS TO EASILY FILL A 50 SONG/VOLUME THREE AND HAVE QUITE ENOUGH LEFT OVER, TO ALMOST COMPLETE A VOLUME FOUR SET!!!! Before we go into this overwhelming list, I want to make one

important point. Although these albums are generally presented as "World-Wide" hits packages, they rely heavier on the United States' charts, which is as it should be, for obvious reasons. However, lest you tend to find fault with my listings, I'll give you two of over forty examples, before continuing on to the main issue. On Volume One, (supposedly the biggest of the "biggies"), they included "Where Do You Come From", a popular Elvis song but a song that hit the Billboard charts for a total of ONE WEEK ONLY!! Although "Where Do You Come From" appeared on Volume One, neither "Follow That Dream" or "Flaming Star" was used on either volume and yet THEY BOTH WERE TOP 15 RECORDS, TOP 10 IN MANY AREAS AND GATHERED CHART POSITIONS TOTALING OVER FOUR MONTHS, AS COMPARED TO THE ONE WEEK STAND OF "Where Do You Come From"!!! (The E.P. argument doesn't hold water, by the way, because they used many E.P. selections on both sets.)

I now present you with the list. I will indicate top 10, top 20, top 30, and top 40: for these are the absolutely smash hits that everyone should be well aware of. If I do not give it a rating, then the song is only slightly lower than the top 40; AND EVERY SONG, (Specially indicated or not), is A WORLD-WIDE, AS WELL AS U.S. AUTHENTICALLY "CHARTED" HIT, AND A VERY LARGE SELLER. (And, by the way, they're all larger than "Where Do You Come From" and seven other selections that were included in the first two.)

1. GUITAR MAN — Top 30
2. U.S. MALE — Top 30
3. FOLLOW THAT DREAM — Top 10
4. I'M YOURS — Top 10
5. LOVE LETTERS — Top 20
6. BLUE SUEDE SHOES — Top 20
7. EASY QUESTION — Top 15
8. BLUE CHRISTMAS — Top 20
9. PLEASE DON'T STOP LOVING ME — Top 20
10. DO THE CLAM — Top 20
11. SUCH A NIGHT — Top 20
12. WHAT'D I SAY — Top 20
13. FRANKIE AND JOHNNIE — Top 20
14. ALL THAT I AM — Top 20
15. THAT'S ALL RIGHT MAMA
16. I FORGOT TO REMEMBER TO FORGET
17. MEMORIES — Top 20
18. CLEAN UP YOUR OWN BACK YARD — Top 30
19. SPINOUT — Top 30
20. MYSTERY TRAIN
21. MONEY HONEY
22. I DON'T CARE IF THE SUN DON'T SHINE
23. BLUE MOON
24. PEACE IN THE VALLEY — Top 30
25. I'M LEFT, YOU'RE RIGHT, SHE'S GONE
26. RUBBERNECKIN' — Top 40
27. YOUR TIME HASN'T COME YET BABY — Top 40
28. IT FEELS SO RIGHT — Top 40

29. BLUE HAWAII
30. HAWAIIAN WEDDING SONG
31. SUSPICION – Top 40
32. KISS ME QUICK – Top 40
33. BIG BOSS MAN – Top 40
34. YOU DON'T KNOW ME – Top 30
35. IF EVERYDAY WAS LIKE CHRISTMAS
36. BLUE MOON OF KENTUCKY
37. LONG LEGGED GIRL (WITH THE SHORT DRESS ON) – Top 40
38. INDESCRIBABLY BLUE – Top 40
39. HOW GREAT THOU ART
40. BABY, LET'S PLAY HOUSE
41. RAGS TO RICHES – Top 40
42. WHERE DID THEY GO, LORD – Top 40
43. LIFE – Top 40
44. I'M LEAVIN' – Top 40
45. UNTIL IT'S TIME FOR YOU TO GO – Top 30
46. IT'S ONLY LOVE – Top 40
50. KING OF THE WHOLE WIDE WORLD – Top 30
51. TICKLE ME
52. OLD SHEP – Top 30
53. MERRY XMAS BABY
54. A LITTLE LESS CONVERSATION
55. ALMOST IN LOVE
56. LET YOURSELF GO
57. YOU'LL NEVER WALK ALONE
58. STAY AWAY (From "Stay Away, Joe", a film)
59. THERE'S ALWAYS ME
60. THAT'S SOMEONE YOU NEVER FORGET
61. JUDY
62. VIVA LAS VEGAS (not the song, but a cut from this big hit E.P. – "C'mon Every body")
63. BLUE RIVER
64. I JUST CAN'T HELP BELIEVING (a possibility)
65. IT'S A MATTER OF TIME – Top 40
66. SEPARATE WAYS – Top 10
67. I CAN'T STOP LOVING YOU (Huge "live" LP cut)
68. TIGER MAN (Legendary song from 1968 TV Special, that's been demanded for four years)
69. SUSPICIOUS MINDS (The "live" seven minute version, which gained air-play almost over the shorter, "Studio" single)
70. CAN'T HELP FALLING IN LOVE (The "live" closer to his shows, a version which far overshadows the initial hit)
71. HIS HAND IN MINE (Why delete religious hits?)
72. RECONSIDER BABY (World renowned blues cut, generally considered to have been a "hit")
73. ANGEL (From "Follow That Dream" and considered to be a hit song, by most people)
74. WE CAN MAKE THE MORNING – Top 40
75. BURNING LOVE – Top 10

THERE'S THE LIST OF SONGS, (AS OF FEBRUARY, 1973), THAT HAVE NOT YET APPEARED ON ELVIS' "WORLD-WIDE HIT SERIES!!! EVEN IF YOU SUBTRACT A FEW, (Where you might disagree with me), THE FACT REMAINS, THAT YOU STILL HAVE WELL OVER 50 HITS TO DEAL WITH. ELVIS SHOULD BE RE-

LEASED RIGHT AWAY, BECAUSE HE'S ALREADY ONE HALF OF THE WAY TO FILLING A FOURTH SET!!! ONCE AGAIN, I SAY TO YOU, FOR IT CANNOT BE SAID TOO MUCH OR TOO MANY TIMES THE CAREER OF THE GREATEST ROCKER OF ALL-TIME, SHOULD BE CORRECTLY CHRONICLED AND RECORDED, FOR YOU, FOR ME, FOR HISTORY, FOR POSTERITY, FOR ELVIS, BUT NO LONGER FOR MONEY. THIS MAN TRANSCENDED ALL "NORMAL" STANDARDS AND HAS GAINED FOR HIMSELF A PLACE IN TIME, NOT OCCUPIED BY ANY OTHER. HE WAS A LEGEND IN EARLY 1956. NOW, SO MANY YEARS LATER, IT'S STAGGERING TO IMAGINE, IF NOT IMPOSSIBLE.

The above was written prior to the release of "Steamroller Blues" "Fool", and the subsequent European chart success of "Polk Salad Annie".



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105	Madly In Love/I Cried—The Lincolns			
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107	The Slide/Angel Of Love—The Schoolboys			
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109	Aye Yai Yai/My Inspiration—The Inspirations			
110	Forgive Me/Rosemarie—The Facinators			
111	Cold Feet/I Want To Marry You—The Dell-Vikings			
112	Two People In The World/I Love You So— The Heartspinners			
113	Watching The Moon/You Say You Love Me— The Dell-Vikings			
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ALJON 1261	Happy Honey Moon—The Four Fellows/ Memories—The Decoys			
Downstairs 1000	Be A Slave/Till Then—The Vocal-Teens			
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Bim Bam Boom 103	Stormy Weather/Sleepy Cowboy— The Five Sharps			
Broadcast 1100	There Goes A Fool/Get A Mule— The Gay Tunes			
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*"CAN'T TAKE IT"

*"DEEP IN MY HEART"
*"HAPPY HOLIDAY"
*"BABY, WALK ON IN"
*"SWEETEST ONE"
*"O-MI YUM-MI YUM-MI"
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THE KEYS HITTING
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On Saturday, March 24, 1973, I had the pleasure of being present at the recording session with one of my favorite groups, the legendary 5 Keys. Accompanied by Steve Blitenthal, photographer, we entered ADVANTAGE RECORDING STUDIO, New York City and were greeted at the door by Ernie Kaschauer, President of Landmark Records. Already in the studio were producer Leroy Kirkland along with Rudy West and the Keys putting down the rhythm tracks. After waiting eight months for this day, I was not disappointed. The Keys laid down such sides as "Peace And Love", "The Verdict", two newly penned numbers by Rudy, "Goddess Of Love" and "Stop" which will be included in their new album. At the conclusion of the session, The Five Keys agreeded to record two accappella tunes for Bim Bam Boom Records, "Out Of Sight Out Of Mind" and "Close Your Eyes" which is available now on Bim Bam Boom #116. We welcome the return of the Five Keys to the recording scene again and hope that they will continue to turn out super recordings in the 70's as they did in the 50's.





"THE HEARTBREAKERS"
Victor Recording Stars

(LEFT TO RIGHT) - JAMES ROSS - LAWRENCE TATE, GUITAR -
GEORGE DAVIS JR. - ROBERT EVANS, LEAD - LAWRENCE GREEN

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NORM N. NITE

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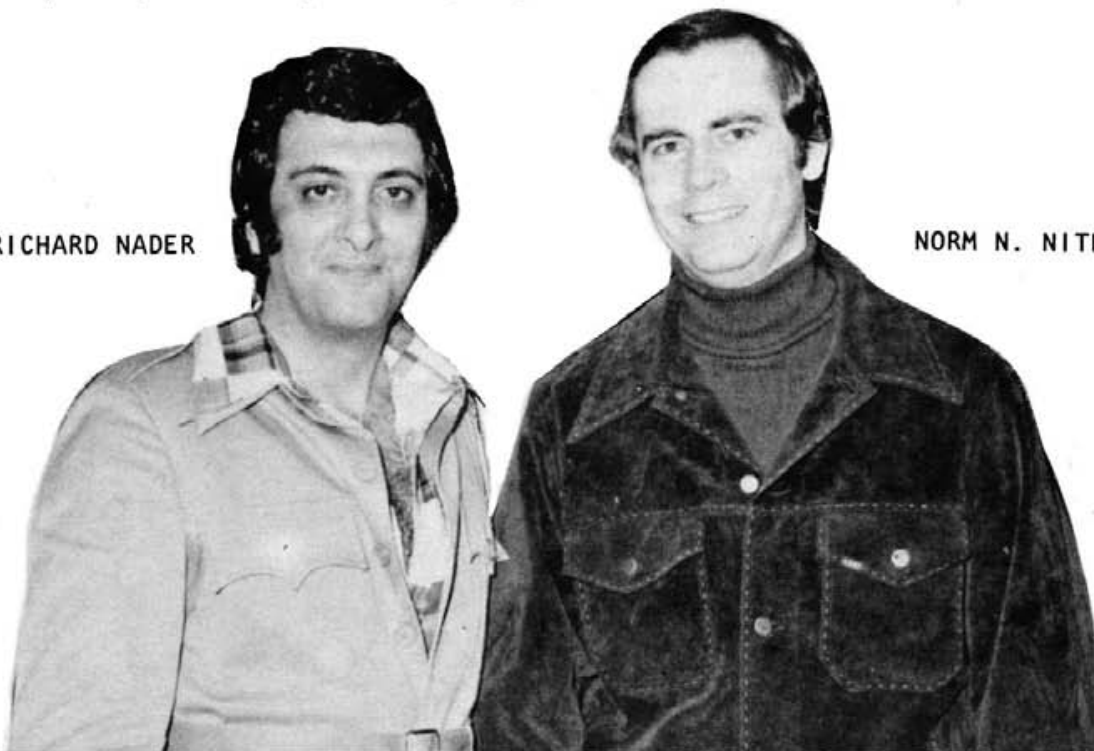
Currently enjoying "superstar" status in the world of New York broadcasting is radio station WCBS-FM. Floundering in virtual obscurity in ratings only a year ago, the station has become the No. 2 music operation in the market and the No.1 FM station in the country by switching from a progressive Rock format to 24-hours-a-day "oldies". The latest refinement in the station's format has been an increased emphasis on the "doo-wop" sound, traditionally the most favored sound among New York's oldies audience. This has been accomplished by the addition to the roster of Norm N. Nite, a disc jockey whose history, interestingly enough, evolved not in New York but in Cleveland, Ohio, almost two decades ago.

Cleveland, in the early 1950's, not unlike any other major American city during that period, was a paradox of moods. Living down the doldrums of a world war which had ended only a few years earlier and living with the apprehension of a new conflict escalating in Korea, the city stood poised for change. A shift in mood or life style is reflected in many ways, but few things react to social change quite as much as musical trends, and Cleveland was, in 1951, soon to be the birthplace of a revolution which may have started as a trend but grew to be a musical phenomenon which has yet to reach its peak. The year 1951 saw a man named Leo Mintz, owner of Record Rendezvous, the largest record shop in the area, bring to

Cleveland a young disc jockey who had run into some bad luck in Akron and who was looking for a job. Mintz bought some time, first on the local television station, and later on radio, to put his new employee on the air playing "race" records, a type of music which the DJ hated to play but which Mintz wished to promote in order to stimulate sales. Much to everyone's surprise, the response was overwhelming, and the "Moondog Show", named after an obscure record which Mintz found in his store, was the talk of the town. Curious to see just who their audience was, the young disc jockey and his backers decided to throw a show at the Cleveland Armory featuring the artists heard regularly on the radio program and whose records were now in great demand. And so, in 1952, the first "Rock & Roll" show was held in this now legendary building, 8,000 tickets were sold, 25,000 people showed up, and a riot ensued. In the midst of severe public indignation over this event, the DJ who was responsible for it all was driven to the airwaves the next evening in defense of this "new" music; and, through events almost entirely beyond his control, this disc jockey, Alan Freed, became the father and guardian of what was to be known as Rock & Roll. Perhaps the most astounding revelation to come out of these events was that

RICHARD NADER

NORM N. NITE





"race" music completely transcended the black audience and that there were many thousands of white youngsters very much attuned to this idiom. And one of these, in Cleveland, Ohio in 1952, was a 12 year old by the name of Norm N. Nite. Having become involved with the music at a very early age, this young man was, in future years, to follow a pattern which bore an uncanny parallel to the ascendancy to fame of Alan Freed. As Freed did, Norm Nite was to have his beginnings on local radio, was to hold a Rock & Roll show at the Cleveland Armory which was equally innovative as Freed's but similarly unsuccessful, and was later to make an impact on the world of New York radio.

Norm was born in 1941, the son of a city worker whose major extracurricular interest was music. Through his father, Norm developed an early fascination with records, but the music of the early 1950's was not of the kind which evoked that feeling. The air-waves were dominated by Guy Mitchell, Patti Page and Frankie Laine and Cleveland's youth was seeking something new with which to become involved. The dial-twisting which every youngster did in search of some exciting new music came to an end with the discovery of WJW, the station which brought Alan "Moondog" Freed to their ears for the first time. This was it! The music which Freed played, essentially black blues music, rooted in gospel but with a heavy beat, captured the imagination of a willing audience, and Norm Nite was no exception. He found himself running to Record Rendezvous to buy this music and pictures of his new-found heroes, the rhythm and blues performers. Although there was no possible way in which he could recognize it at the time, Norm was fortunate to be right there where it started and to watch it evolve, within a very short period, into a national phenomenon. By 1954, Alan Freed was off to New York's radio station WINS where he ultimately achieved world-wide fame, but he was replaced by another "Moondog", Lou Russell, and the music continued to thrive in Cleveland. In fact, Cleveland became the major market in which to break a rock & roll hit, and, through the efforts of Bill Randall, the market's most

influential DJ, many acts such as The Diamonds, The Crew Cuts and Pat Boone found their initial success there. Norm recalls the making of a motion picture, 3 blocks from his home, starring Bill Randall, entitled "The Pied Piper of Rock & Roll," featuring the Four Lads and such unknowns as Bill Haley, Pat Boone and a young country singer named Elvis Presley; the film, for reasons unknown to Norm was, however, never released. Cleveland continued to be a major influence until 1957 - 1958, by which time the American Bandstand television show had taken over and it was in this atmosphere that Norm graduated high school in 1958.

In spite of the fact that he had collected an enormous amount of records, photographs and information by this time, it never occurred to Norm to pursue music as a career. Instead, he applied for and got a job working for the city engineering department, which proved totally unfulfilling. By 1961, determined to broaden his horizons, he enrolled at Ohio University to major in business administration, but after a mere 2 months on campus, he was naturally drawn to the school's radio station. His primary interest at the time was in programming records, and he was given the job, but this eventually led to a yearn for air time. Norm Nite's first encounter with a microphone involved the reading of a public service spot which he felt didn't destine him to become an award winning announcer, but he felt that he had found his field and changed his major to broadcasting. Upon bringing in some of his older records for use on the station, Norm first discovered the power of "oldies", for he found his fellow classmates listening to these records all night instead of studying and sleeping. When one of his broadcasting courses required the creation of a 15 minute radio program, Norm chose to do a brief show on the history of popular music, drawing upon the information he had collected. Not only did this project get him an "A", but he was sufficiently pleased with it to create a half-hour version of this concept for his own satisfaction. By June, 1965, after having received a thorough education in the ways of broadcasting, Norm graduated college and worked briefly at TV station KYW, then the originating station for the Mike Douglas Show. Here he was to remain for three



months, as he had a commission as an officer and was awaiting his entry into the service in September.

The fall of 1965 found Norm in Georgia receiving training as a signal corps officer, and in this capacity he was sent to the Pocono mountains in Pennsylvania to instruct various branches of the service in the use of educational television. By spring of 1966, Viet Nam had become very much a reality, and Lt. Nite was told that he would be training a group and taking them over to cover the war for the military. His next stop was Ft. Monmouth, New Jersey, where this group was to be organized and by late 1966 they were to be transferred to South East Asia. During this interim waiting period, Norm secured a residence in near-by Asbury Park as well as a position as an evening announcer on the local station, WJLK. While working at the station at night, he found himself with the time to further expand his earlier tape on the history of popular music, and his review of the finished product led him to believe that there might be some commercial interest in this tape for an album. To that end, Norm ventured to New York and proposed the idea to several major record companies, all of which were interested but at the same time felt that it would be impossible to get clearance for the dozens of song-segments which were used in the project. One of the companies, Laurie Records, did agree to issue the album if Norm could indeed get such clearance, and he found the task easier than expected since his uniform seemed to be convincing record executives that he required the songs for a military project! As it turns out, he received permission from several labels, Mercury, Motown, Decca and Dot, which never had in the past and haven't since granted such rights to outside labels. Most fortunately for Norm, the Viet Nam mission was subject to constant delay, for, in spite of the relative ease with which he was receiving clearances, this wound up taking him the better part of a year. After running into some last minute problems which involved the deletion of three songs, the album was completed in May of 1967; the cover photo was taken at The Electric Circus, a popular discotheque in New York's Greenwich Village, and the package was entitled "Rock & Roll: Evolution or Revolution". June of 1967 brought Norm the security of knowing that he could no longer be shipped to Viet Nam,

for he was within 90 days of the end of his enlistment, a period during which you can not be shipped overseas. September of that year saw his release from the service, and November saw his marriage to a girl whom he had met during his college years.

Perhaps it was a poetic justice of sorts which brought the release of the album during his honeymoon, and Norm and his wife returned to the anticipation of a successful record. Norm took the album to WNEW's Pete Meyers, an old friend from Cleveland, and Meyers on first listening called the album a "Rockumentary", a name which was subsequently to be used in all the press material regarding this then-unique record. In spite of extensive press coverage, television exposure and high hopes, the album ultimately sold moderately well at best, and Norm was faced with the reality of having to secure a job to support his new wife.

This period of his life marked his return to the Cleveland area and the beginning of a sequence of events which would soon shape his identity. His first job was with a TV station, WSPD in Toledo, Ohio where he was hired as a booth announcer. Toledo was a city for which Norm had no particular affection, and rather than relocate, he would drive every day for 2 hours to be on the air at 6:30 AM! Convinced that this was not his destiny in life, Norm conceived what was to become the first, though ill-timed, Rock & Roll show featuring the original, veteran performers. Backed by six friends and their private funds, Norm N. Nite, doing business as 3 N Productions, booked the Cleveland Armory for the evening of May 5, 1968 and advertised it as ONE HISTORIC NIGHT - I REMEMBER ROCK & ROLL. Set to star Chuck Berry, Fats Domino, Bill Haley & The Comets, The Coasters and The Shirelles, the show was to be hosted by several of the local DJ's each of whom would introduce one of the acts; additionally, Pete Meyers, who had been a major personality in Cleveland prior to achieving fame in New York as WIN's "Mad Daddy" and later under his own identity on WNEW, was to appear as a surprise guest. Unfortunately, the show was beset by problems almost from the beginning: Bill Haley got a major engagement in Europe and had to cancel, leaving only 4 acts on the bill. During the rehearsal on the





day of the show, Fats Domino, whose band was already present, called from New York to say that he had missed his flight and would not be able to make the performance. Additionally, when the doors opened, only 1,200 people had come, which spelled financial disaster, but all concerned were determined to put on the best possible show. Indeed, the acts, some of whom had not appeared together in many years, were so happy to be re-united on a stage that it added an intangible quality to the performances. By intermission time, with only Chuck Berry and Fats set to perform during the second half, the audience still did not know that Fats was not going to appear. Although Chuck would not agree to an announcement of this fact, which would naturally make the audience hostile, he did do an extra set which had the entire audience dancing around the stage and totally oblivious to whomever might be missing! This happy ending set the mood for a party which was held after the show at a hotel across the street, which was attended by the acts, the press, disc jockeys and even by Fats Domino, who finally arrived. Toward the end of the party, Norm suggested to Chuck and Fats that they come over to a friend's house for awhile, which resulted in an all night jam-session, over sandwiches and beer, with Fats on piano and Chuck on guitar! Although, in principle, the evening was not successful, it did serve as the beginning of several valuable friendships and has been recorded as an historic occasion, that is, the first of what has come to be known as "revival" shows.

In anticipation of the enormous success which I REMEMBER ROCK & ROLL was hoped to be, Norm had left his job in Toledo, much to the dismay of management there who had "big plans" for him. Now it was time to pick up the pieces and try again. Late 1968 and early 1969 found Norm selling cars during the day and working part time as a news announcer in the evenings, and by mid 1969 he had given up the car business and was to be heard on 3 different stations in the same market at the same time! In what must be a unique situation in the annals of broadcasting, Norm, under his own name, was on WGAR from 7:00 - 11:00, on WHK from 12:00A - 6:00, and WIXY from 12:00P - 6:00. After living on this schedule for the better part of a half year, he left WGAR and went to

WLRO, a new station which had been formed in Loraine, Ohio. Meanwhile, WHK had asked him to do an oldies show, to which the response was so overwhelming that it became a permanent feature, and Norm felt compelled to name it The Nite Train Show. The opening announcement, which Norm uses to this day on WCBS-FM, was done by Jeff Baxter, half of the team of Baxter and Riley (Jack Riley later rose to fame as a writer for the Laugh-In show).

It was August of 1970 when Norm had a conversation with Jack Thayer, an old friend from his earlier broadcasting days. Thayer had done substantial research at the Behavioral Institute into "oldies" music and peoples' involvement with it, and found that this music represented, to most of its fans, the period of their lives when the most memorable things occurred, such as graduation from school, marriage, the birth of the first baby, etc. Additionally, Thayer had just become program director of WGAR, one of Norm's former employers, and Thayer, armed with this sociological basis for the popularity of oldies, wanted to try an all-oldies format. Norm agreed to leave the other stations at which he was working and to join WGAR as the all-night man (where he was followed by Imus In The Morning, the show which was later to revolutionize morning radio in New York). Although it was expected that the change in format would help the station's ratings, no one anticipated that the station would rise to No.1 in the market within the first rating period! Oldies had arrived; the Revival was going full swing in New York and was spreading to other cities, and Norm N. Nite was beginning to achieve recognition as an authority in the field. The other jocks on his station would kid him on the air, calling him Alan Freed's illegitimate son, or proclaiming him to be the lead singer of some long lost group, and ultimately out of this grew his title of "Mr. Know-It All", which evolved into "Mr. Music", as he is known today.

By early 1972, Norm had incorporated his loosely formed 3 N Productions company and was in the serious business of producing specials called The Honor Roll Of Hits, which were being used as weekend features on his station. In addition, he was being asked by the local night-spots to em-cee the increasingly popular and numerous oldies concerts which were being held in the area. His reputation as an oldies authority now growing outside of his own market, Norm began selling his specials to other

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stations around the country, where they met with great success. It was in the course of speaking to various program directors about buying his specials that he first spoke with John Gehron, then the program director of WCAU-FM in Philadelphia, a most successful all-oldies station. Gehron informed him that he was about to move to WCBS-FM in New York which was about to adopt a similar format, and suggested that he contact him in New York. This Norm did, and although Gehron basically liked the specials, he could envision no way in which they could be worked into the format at the time.

During the spring of 1973, Richard Nader held a Rock Revival show at Madison Square Garden which starred Little Richard. Norm had interviewed Richard at length during his prior New York appearance and had used this to create one of his specials. Seizing upon this opportunity, Norm contacted John Gehron for a second time, in an attempt to convince him to purchase the Little Richard special on a one-shot basis, to be aired in coincidence with Little Richard's appearance at the Garden. If the response was good, Norm suggested, discussions could be had with respect to the purchase of additional specials. Not only was the special aired, but Norm was offered the all-night job for a week, the opening having resulted from one of the stations regular DJ's, Dick Heatherton, having gone on vacation. In what turned out to be a successful on-the-air audition, although originally not intended as such, Norm N. Nite became a regular member of the staff of WCBS-FM, where he is heard six days a week with his regular show and Sunday nights with his Nite Train "doo-wop" program.

What does the future hold? Norm is in the process of completing a book tentatively entitled "The Handbook of Rock & Roll," and its format could make it the definitive book thus far on the subject. He has two dozen of his Honor Roll of Hits specials still in the can, which have yet to be heard, and he is producing an extensive special on the history of Alan Freed. Featuring never before heard air-checks of his earliest days in radio, including his broadcast the night after the abortive Cleveland Armory show, this project shapes up to be the ultimate document on Freed, the man and the music which he gave to generations of people.

Best of luck to Norm from the entire staff of BBB, as he seems destined for certain success playing the music which New York loves most, the sound of pure Rhythm & Blues.



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10. CAN I COME OVER TONITE — Velours

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YA?!!??

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KIND OF CATS
YOU HANG AROUND
WITH?!?...

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JUST
GO TO
THE
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WHBI-FM (105.9) — "SOUND MACHINE REACTIVATED" — Thursday, 8-8:30 A.M., FRANCIS "CHICK" POWERS playing the sounds of the 50's; The ROY ADAMS SHOW (Sundays, 11:30 P.M. — Midnight), featuring the New York sounds of the 50's and 60's, rare sides with lots of information and dedications; BOBBY O. AND JIVIN' JOE (Sundays, Midnight — 12:30), spinning the heavy sounds with contests and specials; The "JOHNNY ANGEL SHOW" follows from 12:30 to 1:30 A.M. with the great "Oldies"; THE JUMPIN' JACK SHOW, Saturday morning 1:30-2 A.M.), THE JIMMY MACK SHOW, Friday mornings 12:30 A.M., featuring more of the same.

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PHILADELPHIA AREA

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WKDU-FM (91.7) — "THE CHARLES HORNER SHOW" features "oldies" with interesting interviews. Saturdays 10 A.M. — Noon.

PITTSBURGH AREA

WEDO-AM (810) — PORKY CHEDWICK is on the scene Saturdays, 12 Noon to 5 P.M., and Sundays, 4-5 P.M., with the sounds that made him famous in the 50's. A "MUST" show for all who dig R & B.

WPSL-AM (1510) — "THE CHARLIE APPLE SHOW" spins "DOSE DUSTY DISCS", Rockers, Mondays thru Fridays, 3 P.M. to sign-off, and Sundays, 4 P.M. to sign-off.

CENTRAL PENNSYLVANIA

WRHY-FM (92.7) — "A LONG, LONG TIME AGO" with DAVE CAMERON is an Alan Freed type show, Saturdays from 6-8 P.M., covering the Harrisburg-York-Lancaster area.

WHX-AM (1580) — "THE JIMMY CLANTON SHOW", hosted by the "JUST A DREAM" idol, Mondays thru Fridays, 11 A.M. — 2 P.M. Another "SOLID GOLD" format station.

CONNECTICUT

WINE-FM — WILL ANDERSON'S "ROCK AND ROLL REVIVAL SHOW" bring you the best of the 50's, with contests, specials and interesting information. Covers Connecticut, Long Island and parts of Westchester County. Thursdays, 8-11 P.M.

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WCDQ-AM (1220) — Gold Radio 1220 programs Solid Gold from 1954 to present including one "Future Gold" song per hour, with personality-oriented jocks.

WRTC-FM (89.3) — ROGER TILLSON brings you oldies on the Trinity College station. Consult station listings for time.

EDITOR'S NOTE: ALL "OLDIES" DJ'S AND STATIONS FEATURING "OLDIES" SHOWS ARE INVITED TO SEND INFORMATION FOR MENTION IN THIS COLUMN. Additionally, Bim Bam Boom packages a syndicated "oldies" radio program which is available to stations desiring to program this music. Please contact the magazine for details.

BOSTON AREA

WTBS-FM (88.1) — "THE SKIPPY WHITE SHOW", Sundays from 5-7 P.M., traces the history of R & B from year to year. Skippy also hosts THE GOSPEL TRAIN SHOW at 4 P.M. "THE RICK STAR SHOW" on the same station mixes R & B with "Pop" (The Robins to The Four Lovers), Saturdays 3-5 P.M.

On the same station, LITTLE WALTER brings you the "TIME MACHINE SHOW", Midnight — 3 A.M. on Saturdays and "THE G.T.O. SHOW" on Sundays from Midnight to 2 A.M. Rare sounds with loads of good info.

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WITH-FM (104.1), Baltimore, features an all "oldies" format, similar to New York's WCBS-FM and Philadelphia's WCAU-FM.

WGTF-FM (90.1), Washington, ALAN LEE hosts "THE DISC MEMORY SHOW", The capitol's only "Oldies" show, rare sounds from the past every Sunday 9 A.M. — Noon.

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CALIFORNIA

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KZSU-FM (90.1), Palo Alto (Stanford Univ.) — "THE STONE OLDIE SHOW", ART MARIANO D/B/A ALAN STONE, plays the hits from the 50's and 60's with dedications, some wit and a lot of interesting facts. Sundays 6-10 P.M.

KPFA-FM (94.1) and KPFB-FM (89.3), covering Northern California from Big Sur to Oregon and Nevada — "CRUISIN' WITH LENNY AND CARL", Sundays from 10 P.M. — 1 A.M. Has LENNY GOLDBERG and CARL STOLZ playing the rare sounds we all love.

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... AND AROUND THE COUNTRY:

MIAMI, FLORIDA — TED GREENE hosts the "SOLID GOLD ASSEMBLY SHOW" on WQAM-AM, Sunday nights from 6 P.M. to Midnight.

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ITHACA, NEW YORK — "ROCKIN' REMNANTS" with GEORGE HILLER at the helm has built a large following of "Oldies" fans, Saturdays from 6-11 P.M. on WVBR-FM, 93.5 on the dial.

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WILL THE REAL EARL LEWIS AND THE ORIGINAL CHANNELS PLEASE STAND UP

By Sal Salzano

Allow me to introduce myself. My name is Sal Salzano. I am Earl Lewis' business partner and number one fan. From the inner parts of New York to the furthest of locations I've traveled with Earl and The Channels. Wherever they appear, The Channels do their usual 45 minutes to 1 hour show. This consisting of the usual songs which have become standards for The Channels. Songs like "The Closer You Are", "My Love Will Never Die", and a number of other songs everyone is familiar with.

Now occasionally I view the show from the audience instead of the side or the dressing room, watching for any mishaps such as microphones going dead. As I sit in the audience, I see the people with smiling faces screaming out their favorite tunes for Earl to sing. One fellow yells "sing 'The Flames In My Heart' ", another yells "sing 'Bye, Bye Baby' " while still another yells "sing 'You Hurt Me' ". A young girl from the far left yells "sing 'Sad Song' ".

After the show is over, Earl and the group are changing

for their next performance. As I sit at my table, a young lady asks "Are you associated with The Channels?" I reply "Yes" modestly. "Well could you answer a question for me?" Looking at her I say to myself it's bound to be a winner. She then asks me "How come Earl never sings his other songs like "You Hurt Me" or "I've Got My Eyes On You?" Amusingly I answer, "He didn't record these songs." Surprised, the girl says "Thank you" and walks away.

In the past three years this must have been the 100th time I've been asked. If it wasn't these songs, it was "China Town" or "Give Me A Chance". This forms the foundation of this article. I'd like to clear up once and for all what songs Earl and The original Channels did record and didn't. Thus eliminating the chance of being duped (as I was in the past) by these so called Earl Lewis and The Channels imitators.

To do this, I must pick up the story after Earl and The Channels had left "Whirlin' Disc". At this time the original members were:

CLOCKWISE FROM THE LEFT: EARL LEWIS—LEAD SINGER, LAWRENCE HAMPDEN—FIRST TENOR, BILLY MORRIS—SECOND TENOR, EDWARD DOLPHIN—BARITONE, AND CLIFTON WRIGHT—BASS.



Now the key member of the group to remember is Lawrence Hampden. I will return to him later.

After the group left "Whirlin' Disc" they were disgusted with the way Bobby Robinson had treated them. At this point, the one most disgusted was Clifton Wright. He was ready to leave when the rest of the group talked him into sticking it out. The group auditioned for George Goldner and were ready to record the now standard "That's My Desire".

As the record was riding high and gaining status on the charts, George Goldner's attention was being attracted to another group, Arlene Smith and The Chantels. (I've been told by several people Mr. Goldner was like a kid with a toy with each group he had. He played with them for a while and then "chucked" them aside.) When "That's My Desire" was fading from the charts (due to "Gone Records" no longer interested in pushing it), The Channels were ready to record again. Their contract called for another double faced record and Mr. Goldner didn't care what they recorded. He shoved them what I call "lullaby songs". Songs with catch titles like "Sea of Love", "Tower of Love", this of love, that of love and "Altar of Love". Earl and The Channels didn't want to record this particular song because they felt it wasn't them. They put together "The Girl Next Door" and "All Alone" but the choice in songs to record was up to the record company.

Again Clifton was disgusted especially with the way "That's My Desire" was handled but most of all with the way they were being ignored. Some of the other members were ready to quit, but felt another record would get them more "gigs" and the money was attractive.

So they recorded "Altar of Love" b/w "All Alone". This was done without Clifton. He refused to have any part of it. Only the four remaining members recorded these sides. Very few copies were pressed and the record wasn't pushed. Most of the sales on this record was done in Philadelphia due to George Goldner making a deal with George Woods, a disc jockey, for half ownership of "All Alone". This led to the break-up of the original Channels.

Sometime later Clifton had met three guys and started singing with them on a corner and neighborhood hangouts. (Their destiny was to record in their own right as the Starlites, which is another story in itself.)

The urge to record was starting to hit him again. He felt the guys he was with were okay but something was lacking. He felt a strong lead singer was needed, someone to give the group style. The only one he knew to fill these requirements was Earl Lewis. So he got in touch with Earl and asked him to sing lead for the group. But the only thing he wanted was to record a song completely different from the style of the earlier Channels. They agreed but also agreed to keep the Channels name because it was known. Thus the haunting "My Love Will Never Die" b/w "Bye Bye Baby" was born. Contrary to Bobby Robinson's claim, Clifton Wright and Earl Lewis, are the only writers of these songs. The only reason they went back to him was that he was the only one who was willing to record them with the new members of the group. But his willingness stopped there. He recorded them but didn't do much for the record because he wasn't equipped to handle two successful

records at a time. The other record was "Kansas City" breaking out all over. The main reason for his attention to this song was due to the fact that six cover versions of his record were produced. It seems he made a mistake of having too many demos made up and gave them to too many people. Mostly people he really couldn't trust.

Once again Clifton became disillusioned with the recording field. He left the group never to record again. The other members, as I stated before, decided to start their own thing as the "Starlites". Their biggest hit was "Valerie".

Meanwhile Earl Lewis had decided to give it one more go. He contacted and persuaded Lawrence Hampden and Billy Morris to join again but could not persuade Edward Dolphin because he had settled to a life of marriage and didn't want to sing anymore. Enter Billy Montgomery, a friend of Earl's from the old days. Billy's credit to singing was his group called the "Cellos". They recorded "Rang Tang Ding Dong" (Japanese Sandman). Another member was recruited, his name was Mel.



THE CELLOS - BILLY MONTGOMERY FAR LEFT.

They approached Bobby Robinson once more and he decided to fulfill the remainder of The Channel's contract on his newly formed "Fire Records". They recorded "The Girl Next Door" b/w "My Heart Is Sad". The record never really did anything and quickly faded into oblivion. At this time, the group split up never to re-form again.

Not until February of 1963 did the music field hear from the only real link to The Channels. Lawrence Hampden was his name. He had just formed a new group called the "CHANNELLS". The spelling I am using is the spelling on the actual record "You Hurt Me" b/w "In My Arms To Stay". This was a misspelling on the Hit Record label's part since the aim for the group was to keep the original sound and the style of the original Channels. The members of this group were: Lawrence Hampden, 1st Tenor, Tony Williams, Lead Singer, (not Platters) Gene Williams, 2nd Tenor, (no relation) and Revo Hodge, Bass-Baritone.

The lead singer, though he had a small part in the song, tried in everyway to imitate Earl Lewis's sound and style. Even the flip side of "You Hurt Me" was a takeoff of Earl Lewis's style. But unfortunately, this didn't help to put the song over.

Left to right—Gene Williams, Tony Williams, and Lawrence Hampden



They had decided to leave the "Hit Record Company". During their brief stay there, they had also backed up a girl by the name of Edie Alexander. The song "Did I Hear You Right" was released on the "Herald Rec." label. The record is billed as Edie and The Channels, but they were just a backup group.

Lawrence Hampden, the backbone of the group, had decided to give the group its own style. Something distinctive from most other groups. He chose to write "Sad Song" b/w "My Love" a soft cha-cha with high falsetto harmony in the background. Still lacking knowledge from his past experience and not having anyone to guide him, he approached Bobby Robinson and his "Enjoy Record Company" with the song and the group.

At this time the members of the group were the same except without Revo Hodge. The song and group was good since they were aiming for the sound of that time but Bobby didn't push the song. It started getting some air play and seemed like it was going to move but it didn't do anything. (Why Bobby Robinson and others like him continue to do this, I'll never know. The reason for recording a group is because you have faith in them.)

The group was about to give up and split when a girl friend of Lawrence Hampden had met an accomplished songwriter by the name of Edna Lewis. ("16 Candles", "So Near And Yet So Far" and many others.) She had been looking for a group to manage and also had a connection with RCA Records. So Lawrence brought the group to her and she was very impressed. She told the group she was able to get a recording contract at RCA through a friend Joe Rene.

Excited by the contract, Lawrence began to write a few songs using the same high falsetto harmony he employed on "Sad Song". The only difference was that their songs were a soulful cha-cha. "I've Got My Eyes On You" b/w "Anything You Do" and "You Can Count On Me" b/w "China Town". If I may, I'd like to express an opinion of these songs. If anyone is into today's soul sound, they should get into these songs. They were far ahead of their time. Possibly if re-released now, they might make the hit they should have been. "I've Got My Eyes On You" was released in 1964 and "You Can Count On Me" was released in 1965. They employed the same sound that the Delfonics used, or the Chi-Lites. He was a very talented songwriter.

Again the old problem of a company recording a group and not doing anything for them, came up. Lawrence tried his best to get the group off the ground. He even went as far as using Edna Lewis's name on the song credits (E. Lewis and L. Hampden). This was to let everyone think that Earl Lewis and The Channels were together again.

Tired of trying, and let down by RCA, Lawrence Hampden, Tony Williams and Gene Williams went their separate ways.

This is where the connection of the original Channels and the new Channels end. I'd like to complete my story with a discography on various other songs supposedly by the Channels but are in no way connected to them.

Mercury Records - "Jungle Lights" b/w "Earth Quake" - The Channels

Mercury Records - "Lonely" b/w - The Channels

This is a white group out of Chester, Pennsylvania. Their names: Charlie Toole, Charlie Reynolds, Gene DiGienerio and James Liott.

Released in 1959 they were not trying to cash in on the real Channels name. This was a novelty type song and their name was just a coincidence.

Mas-Ter Records - "Yo-Yo" b/w Instrumental Version - The Channels

This record was released in 1966. When I had talked to Edna Lewis, she said that "Gene Williams had formed a group around this time but didn't know their names". It sounds like it might be his group because the background tries to imitate that high falsetto harmony. Overall it's really a bad record.

Times Sq. Records - "Give Me A Chance" - The Channels

The spelling of the group is different. I had bought this record in the early sixties from Times Square Records. Slim had told me it was The Channels' first record. The Bass was supposed to be Clifton Wright and Earl Lewis was supposed to be in the background. At the time I was really green and I ate this up. I questioned the song over the "Time Capsule Show" and the response from one listener was that it was on the "Timely Record" label and was released as "Chance" by the Farro Tones. Slim over dubbed a very poor falsetto and released it on his label. The only thing I can say about this is it wasn't amusing and it started my investigation into the various songs supposedly by the Channels.

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**THE ROCK & ROLL REVIVAL:
A PORTRAIT OF RICHARD NADER**

By: Ralph M. Newman



The Rock & Roll Revival. It has been among us now for almost four years and shows no sign of meeting with an imminent demise; conversely, its effect is now being felt in all the media, from Broadway shows to clothes. What are the underlying social reasons for its emergence and what elevated 50's music from the realms of the "50's freak" and placed it in the lap of the masses? Nostalgia? A trip back to less complicated times? Perhaps, in the beginning stages of the revival, this was a major factor and is, to some degree, a part of it to this day. But consider for a moment that the majority of the audiences attending the revival shows are less than 20 years of age, hardly an age which inclines one to feel nostalgic about the songs of 1955. More probably, it is the result of the contemporary Rock culture seeking its roots. While there are several factors which led to the birth of the revival and its growth, it was a single event back in 1969, and the dream of a man whose ideas bordered on fantasy, which were largely responsible. The event: the first 1950's Rock & Roll Revival Show at the Felt Forum on October 18, 1969, and the man: Richard Nader, a 32 year old paradox of a person who is deeply rooted in both the "middle-American" life style and in the appreciation of pure black music in the form of both Gospel and Rhythm and Blues.

Richard Nader was born in 1940, the 5th of six children, in Masontown, Pennsylvania, a small town in the south-west corner of the state. His father owned a chain of retail businesses in the area and his home life was typical of a young man in that situation at that time - a room shared with an older brother, a fairly regimented and well ordered household and lower echelon duties to be performed in one or another of the family businesses. That kind of environment almost naturally breeds a yearn for some level of escape but at the same time provides none, and it was the perfect setting for the promiscuous, wicked, gray cloud called BLACKBOARD JUNGLE to invade during the middle 50's. Rock & Roll music had made its debut in the small American town, and in Masontown some were touched by it more than others. Particularly touched was young Richard Nader, who was motivated to hooking up a radio antenna to his bedsprings in order to capture this "new" sound from far reaching places. Porky Chedwick was playing "race" music on WAMO in Pittsburgh, "The Hound" was playing it in Buffalo and Alan Freed was playing it in New York, and so mystified were the small-town followers of these R&B pied pipers that continuous arguments raged as to whether they were black or white! These disc jockeys, and particularly Chedwick in the southwest Pennsylvania area, were doing record hops by this time, as many as five and six in one night, but the limited demand in the Masontown area did not warrant bringing in a show. So what was one to do at age 15 but wait until age 16, at which time a drivers license could be obtained and the family car borrowed, to make an excursion to the nearest city offering a live R&R show. In Richard's case, the year 1956 brought his 16th birthday and the long awaited vehicle to Pittsburgh, where Porky Chedwick held one of his Super Attractions - backed hops featuring such acts as Chuck Berry, The Chantels and Robert & Johnny. On the return trip, with the music throbbing in his brain, Richard Nader considered himself a pillar of defiance as he roared through a tunnel cracking his

Hollywood mufflers, but at the other end was an equally defiant officer of the law, with pen in hand! That unhappy note marked the end of the future Rock-entrepreneur's first live encounter with the music and his return to the Masontown scene.

The social situation in Masontown left much to be desired for a 16 year old, as the pursuit of a member of the opposite gender kept turning up the same dozen or so faces. Richard's problem was that he really did not care for any of the 12 girls whom it was his misfortune to continually encounter, and a search in the neighboring, larger town of Uniontown was in order. Besides, other jocks, mostly local, were now now doing record hops, and Uniontown was one of the places at which they were being held. Although he was meeting new girls in Uniontown, Richard felt generally uncomfortable with the general situation of having to compete for women and began to identify with the role of disc jockey, who was apparently being accepted by everyone. "If he can do it, why can't I?" was his attitude, and his next course was to WMBS, a 10,000 Watt station owned by the local county sheriff. Additionally, his father purchased one hour each Sunday afternoon to broadcast an ethnic program, and a jock named Eddie Dillon had been doing very well on the station playing a commercial Rock & Roll after the success of BLACKBOARD JUNGLE. Dillon, had become involved in a local scandal, however, and his departure from the station, as well as that of R&R music, had been rapid. His time slot on Saturday nights was occupied during the subsequent year by big band music, and Richard's suggestion to station management of having Rock & Roll music return to the airwaves, under his auspices, fell on deaf ears. Richard in turn, offered to buy time as his father did, with the obtaining of sponsors to be his own responsibility, and the station reluctantly succumbed. Backed by the sponsorship of Dairy Queen, the local record shop, the local Drive-In and the local auto-wrecker, disc jockey Rich Richards (the name change was deemed to be necessary since the name of his father, who was a respected local merchant, might be "blackened" by his son broadcasting this "evil" music) went on the air with a request-type show. It was an immediate success and the phone activity and mail were substantial, but since the past year-and-a-half had seen no R&R music played on the station, the records that were being requested were not to

RALPH NEWMAN
RICHARD NADER



be found there. Although he was able to obtain some of them through his record-shop sponsor, Richard took to playing some of the older records from his personal collection, those he felt that his audience might not have heard before, and instead of the then-contemporary commercial records by the Platters and Fats Domino, WMBS was playing Shirley & Lee, Thurston Harris, The Dominoes, The Squires, Donnie Elbert and the like! Within two weeks, the demand for the older records became so overwhelming that the name of the show became the Cobweb Corner (!) and the station became compelled to offer Richard a show of his own rather than in conjunction with a local announcer as had been the case until then. The only condition was to be that the play-list be limited to those records on the A.P. Top 40 Wire, and Richard consulted the station bulletin board to see what that might be. Finding the number one song to be "WITCH DOCTOR" by David Seville, Richard flatly refused which resulted in his departure from the station.

Determined to remain a disc jockey (at the age of 17 while still attending high school!), Richard Nader found the only other station within reasonable driving distance of his home to be WANB, a very low powered station in Waynesburg, Pa. He offered once again to buy time and raise his own sponsorship and was placed on the air Sunday afternoons. Waynesburg was a tiny town, and the station was located in its largest structure, a three story bank building on the main street. Faced with the fact that this station had no money to promote his presence there, but possessed with the concept of ultimately running his own record hops Richard took to playing the heaviest R&B sounds he could find and to hanging a large speaker out the station's window for all to hear! Soon, hundreds of people had gathered in the town square below, and he thusly gained the required publicity to try his idea. He rented the local Moose Lodge on Tuesday nights (the only night that bingo wasn't played there!) and learned what was to be his first lesson in programming for people rather than merely taking requests. It was a typical scene, the boys on one side, the girls on the other, the giving away of prizes to the first couples to dance, and general social up-tightness. To alleviate that embarrassing seemingly never-ending span of time between records, he had two turntables installed in order to segue from one record to another, and a pattern became obvious to him. Beginning the evening with "jump" or "be-bop" tunes generally got things off to a better start than ballads, grouping ballads and fast numbers worked better than mixing them and the playing of slightly older songs (6 or 8 months old) invoked an emotionalism and brought about more of a coming-together than the new songs did. After having learned these valuable lessons which were to be most useful in the future, Richard Nader, in the year 1958, graduated from high school and departed for college in Wheeling, West Virginia; the running of the record hop was turned over to his older brother.

College life wasn't particularly palatable to Richard; it was bland, boring, over-involved with religion and uncomfortable socially. While in his freshman year, he yearned to return to the glamorous life and informed his brother, who had in the meantime expanded his activities to other halls,



THE CLEFTONES - THE CROWD REACTS LITTLE RICHARD - THE LOVERS

of his intentions to come back. And come back he did, with designs of shooting for the top! Richard Nader returned to Uniontown and approached the VFW Hall, the largest in the entire area. (Eddie Dillon had his hops here, but since his departure it had been used for weddings and similar functions.) Convincing them that he was affiliated with WMBS, he further convinced them that the station was desirous of broadcasting record dances from the hall, and would they please let him have it on Saturday nights. He was given a rather stiff rental price, but Richard convinced them to accept half of the gate instead. After all, he assured them, these dances would be broadcast and would draw from twenty miles around! This accomplished, he next approached WMBS with the concept that he and the VFW were going to hold these dances and wouldn't it be great if the station could air them! After many weeks of acting as go-between in this fashion Richard accomplished his goal; although having to work around a schedule of commitments already made with respect to the hall on Saturday nights, the project was begun. Advertisements were taken in the local papers and 150 people arrived for the first dance, although extremely skeptical. Rich Richards, after all, had not been heard in Uniontown in years and was completely unknown to this new generation of teenagers, as a result of which doubts were running high as to whether this dance would really be aired. And what could happen? The station engineer neglected to have the remote line connected by the phone company and Richard was forced to fake the entire thing! It worked for awhile, but inevitably the 300 pound "hitter-types" who had failed to hear the show on their car radios on the way to the dance approached him for an explanation. After some fast talking and some sincere assurances that everything would be in order the following week, Richard managed to salvage the evening to

some degree. The assurances, however, proved to be inaccurate, for the phone line was not connected the following Saturday either, and choosing what was probably the wiser (and safer!) course, explanations were made at the beginning of the evening and a good time was had by all. Ultimately, the line was connected and marked the beginning of an increasingly successful series of dances which, by early 1964, were drawing in excess of 1,000 people. The end came because of two very clear reasons: the invasion of The Beatles and other English groups, and the drafting into the service of Richard Nader.

The middle of 1964 found Richard at Fort Sill, Oklahoma where he was being trained in artillery. After a few stateside stopovers, he was shipped to Korea and once again he felt that a change in life style was in order. Artillery was not for him, and a transfer to Armed Forces Radio clearly was, so a plan was devised. As luck would have it, the AFR Division was fortunate in having a winning football team that season, and PFC Nader drafted a resume which would lead one to believe that he was a sports announcer in civilian life. ("To look at that resume, you'd think I was Mel Allen, Red Barber, Ray Scott and everyone in the business. I would have had to do eight games a day for two years to conform with that piece of paper!") But, it worked, and after the transfer, he found that, as a PFC he was the ranking man at the station and had virtual run of

the place. He started a search for additional announcers, and encountered Pete Johnson, whom he had known in artillery and who was now repairing army radios. In civilian life, Johnson had been a writer for the Los Angeles Times' entertainment section, as a result of which he had become very involved with gospel, Rhythm & Blues and Rock & Roll music. Clearly the best way for these two gentlemen to pass their time was to sit in Johnson's radio shack and talk "oldies," which is exactly what they did, hour after hour. Realizing that they were both experts in the field, they began to take on challengers at the service club, and although there was virtually nobody who appeared to know more than they did, one man did succeed in occasionally stumping them, especially on the white "rock-a-billy" records. His name was Jim Pewter, and the threesome soon became fast friends. Richard asked Jim why he too did not transfer to Armed Forces Radio, and Jim indicated that he had tried and failed. Richard used his influence, however, and Jim Pewter became program director of the station while Richard attended to higher level managerial duties.

It was during the many hours which they spent together that the idea of Rock & Roll revival first saw the light; Richard and Jim would sit around, planning mythical shows, selecting groups and the order in which they would appear, and great discussions would ensue as to who should receive top billing. Jim Pewter, who is from St. Paul, gave

NORM N. NITE - ARLENE SMITH (Chantels) - ORLONS (Seated at table) - EDDIE JONES (Black shirt - formerly lead singer of the Demens on Teenage Records).....



the discussion a mid-western slant while Richard provided the New York opinion. It was at this point that Richard Nader resolved to ultimately present a package then envisioned as Rock & Roll Revisited. Jim Pewter, in the interim, had taken to recreating old Rock & Roll shows on the air, and vowed to approach AFR in Los Angeles upon his release with his idea of continuing to produce oldies shows for them in civilian life. (Not only is he on the air around the world to this day via AFR, but his California-based Rock Shop show has been syndicated around the country. Pete Johnson, upon his return to civilian life, went on to produce the History of Rock & Roll documentary for the Drake chain of stations, and today occupies a key position in the publicity department at Warner Brothers.) Prior to their release, Messrs. Nader and Pewter had expanded local AFR programming from eight to sixteen hours, and two hours of the new programming was oldies. Admittedly, not many old records were available in the middle of Korea, but the PX's did carry the Original Sound and similar series which proved sufficient. Also at this time, Richard had initiated a program by virtue of which local stateside DJ's were encouraged to send jingles and station breaks for broadcast to the troops at Christmas as a small touch of home life. A letter had been written to Billboard magazine, which appeared on the front page, and not only did it generate overwhelming response, but it was spotted in Greece by Andy Anka, Paul's father. Andy instructed Paul's secretary Joan to send several albums and a Christmas card to Korea, which ultimately resulted in an exchange of correspondence between her and Richard. Joan encouraged him to look her up upon his return and she would try to be helpful in his search for employment.

Richard Nader came to New York, the city which would soon elevate him to fame, in early 1967. As suggested, he called on Paul Anka's secretary who invited him to stay with her and her family. Andy took him around to all the major talent agencies, but no employment was to be forthcoming for a six month period. It was during this time that the first proposal for a Rock & Roll Revisited show was drafted, and Richard was to be amazed two years later at the accuracy of his figures. Joan, in the interim, was now employed by the Premier Talent agency, the only agency which had still been booking oldie acts prior to the English invasion. Now, Premier had a line on Herman's Hermits, Freddie & The Dreamers and The Animals, and these groups were in great demand. Joan suggested that Richard see Frank Barcelona, the head of the agency, as a position had opened up there. Richard went, ostensibly to propose his R&R Revisited package, rather than to seek a job. No, he was told, it won't work - Dick Clark had tried it in 1965 and it was a failure. Forget it, he was further told and come to work for Premier as an agent. And this Richard Nader did by virtue of which he was to receive a first hand education in the booking of acts. He was to learn, by listening to Barcelona's deals, the nature of the local scene, the national scene, and most importantly, that the time was indeed not yet right for the execution of his idea. The English sound and the underground "acid" sound were too firmly entrenched, and he would have to wait for the "sixties" sound to reach the ultimate end of its cycle just as



RICHARD NADER RAPS WITH FANS

the "Fifties sound did. The end of a cycle was always followed by a vacuum of sorts, and that would be the time to strike. Richard became the assistant to the president of Premier and became involved in the booking of some of the world's major acts. But his first love was still the oldies music and whenever the agency was contacted for a booking, and the potential client couldn't afford the English acts who commanded top dollar, he would always try to put together an oldies package for them. This was particularly true of colleges and of bars, who weren't enthused with the English sound to begin with. Although he managed to book almost a half million dollars worth of oldies business in slightly under two years, the president of the agency considered it to be a waste of time since a major English act could be booked with the same effort, and at a significantly price. Additionally, other agents were prone to kidding "Nader and his oldies", at which point he would pull out one of his old 45's and vow that this music would soon make him a lot of money. Faced with this basic conflict, and with what was to him becoming a hum-drum life as an agent, Richard Nader, during late 1968 took a two-week vacation at Premier Talent from which he would never return. He had decided to go it on his own.

Ron Delsener had achieved an enormous degree of success in the structuring of the Scaffer Music Festival in Central Park, and it was this idea which Richard intended next to pursue. He focused on Pittsburgh, a city which he knew well, and attempted to get a local beer company to underwrite a festival there. This was to no avail, in spite of the fact that he was proposing a contemporary package rather than his oldies idea, which he realized was not yet ripe. Out of resources, he contacted Larry Bennett at Creative Management, not for a position, but in search of a backer for his company. Bennett responded favorably; he was planning to eventually leave CMA and do a series of college tours, and had made arrangements for the underwriting of this project. Why don't you see this backer, Bennett suggested, and have him underwrite you - then I will leave CMA to join you. Richard did indeed contact him, but the man had invested most of his available capital in a new office building and was not particularly inclined towards another investment at this time. But now the feeling was coming that the time was right; even some of

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INTERMISSION AT THE GARDEN



THE END OF A LONG DAY

the English acts were becoming involved with American oldies, and the Beatles were telling us to "Get Back." It was now mid-summer of 1969, and Richard was possessed with the notion this was the time. With no resources whatsoever, he called Madison Square Garden to ascertain the availability of the Felt Forum. Yes, it would be free in mid-October, but Richard gave it a thought. The Felt Forum was not known as a Rock palace, and although it was very new at the time, it did not appear to be destined for enormous success. But, the Forum was booked. Next came the acts, the selection of which was very carefully considered. Bill Haley, the father of Rock & Roll, Chuck Berry, its first super-star, The Platters, the most successful "commercial" group, The Coasters, Rock & Roll music's comedy group, The Shirelles, a New York girl group and Jimmy Clanton, for the teen-idol set. And as a kicker, Sha Na Na, a group of Columbia college students gaining fame putting on 50's music.

Although all the acts had agreed to do the show (Bill Haley after much encouragement - he was actually afraid to play New York after an absence of 11 years), several began to take on other commitments for the evening of October 18th. Also, the Felt Forum was becoming discouraging and went so far as not to include the show on the calendar of upcoming events; they finally asked Richard if he could change the date - Bill Cosby wanted to book the house for the 18th! His entire concept falling apart at the seams for lack of funds, and having been made by a friend to borrow subway money to go downtown to sign for unemployment (he didn't go), Richard Nader was overtaken by a final burst of determination. He once again approached the potential backer, who was no more willing than before, but who this time was able to suggest an alternative. He knew of a company which manufactured dictating machines,

office partitions and teaching boards which was looking to invest in a glamor business. And so, Richard took his proposal to Gray Dictation Systems, who after listening to his idea, suggested the following: the show would be financed out of their advertising budget - if the show failed, it would be written off as an advertising loss. If it succeeded, Gray Dictation Systems would indeed underwrite Richard Nader's company.

With coin of the realm now in hand, it was not difficult to make whatever arrangements were now necessary to ensure the presence of all the acts. And slightly one month before October 18th, 1969, the event occurred which would come to symbolize the peak and eventual decline of the "sixties" cycle: WOODSTOCK. Richard Nader will tell you that he stood in front of his television set for hours during that festival and cheered, for while most were interpreting this as the beginning of something, he was prophetically recognizing it as the end of something else.

If the proof of the pudding is in the eating, then Oct., 18, 1969 couldn't have been tastier. Bill Haley and The Comets walked out on the stage and received a ten minute standing ovation before they played a note. This was symbolic of the mood of the rest of the evening, which marked the beginning of what has come to be known as The Rock Revival. Through stage shows, recordings, books magazines and clothes, it has grown to almost incredible proportions, and the year 1973 will see it rise to new heights in the form of a motion picture entitled LET THE GOOD TIMES ROLL. A project with which Richard Nader is intimately involved, this promises to be one of the major films of the year, and it will undoubtedly succeed in spreading the revival into heretofore untouched areas.

Ultimately, the Revival too must reach the end of its cycle, but at this moment, the end is nowhere in sight!

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23

Signing On The Dotted Line



NEW YORK—George Goldner, Rama Records exec, indicates the dotted line to be signed. Don Marshall, seated, represents the Buccaneers, new Rama vocal quartet out of Philadelphia. The group had been kicking up quite a fuss in local niteries and had been courted by several other r & b firms. From left to right: Samuel Johnson, pianist and arranger; Earnest "Sonny" Smith; Jerry Halperin, manager; Julius Robinson, standing behind Marshall; Goldner and Richard Gregory. First release for the unit is "You Did Me Wrong" backed with "In The Mission Of St. Augustine".

THE BUCCANEERS By Don Fileti

In the fall of 1952 two young Philadelphia r&b enthusiasts decided to try their luck in the precarious record sweepstakes. Jerry Halpern and Ed Krensel were students at Temple University who supplemented their studies by listening to WDAS's Randy Dixon, and WHAT's Jocko spin the latest r&b disks. They made frequent record buying forays to Philadelphia's legendary South Street and such tunes as The Dominoes' "Have Mercy Baby" and The Royals' "Moonrise" (number one in Philadelphia in November, 1952) inspired them to create their own r&b magic.

Krensel and Halpern, both not yet 20 years old, regularly visited a number of the famous bars in North Philadelphia which showcased r&b niteries. The two Temple students didn't have to look very long before they discovered a

promising young group from the Logan section of North Philadelphia, the Buccaneers. The lead of the quartet was Ernest "Sonny" Smith, Donald Marshall was the bass, and Julius Robinson and Richard Gregory rounded out the group. Samuel Johnson served as pianist and arranger. Halpern and Krensel remember very little about the members of the group; they haven't seen them for almost twenty years and have no idea what they're doing today although it seems probable that several still live in the ghettos of Philadelphia.

In November or December 1952 the Buccaneers recorded the now legendary "Dear Ruth" and "Fine Brown Frame", which was issued as Southern 101 in January, 1953. The session took place at Philadelphia's old Reco-Art studios in Center City (downtown) which boasted the fine old Wurlitzer organ featured so prominently on "Dear Ruth." The Joe Whalen Trio, a local group also, backed "Dear Ruth," while Matthew Child and his Drifters were called in to provide instrumentation on the rhythm side. Halpern and Krensel also sang a quartet called the Ford Brothers from North Philadelphia who, according to the owners of Southern, sounded very much like the Orioles. Much to my disappointment no finished masters or even tapes were cut with this group; Halpern is still searching his closets for the demo they did in late 1952 although the sound quality probably wouldn't be too great as it was done in a penny arcade recording booth! The Buccaneers fared better than the Ford Brothers - their record was pressed by Paramount in Philadelphia and released the third week of January, 1953 - the same week that Rainbow issued "Keep It A Secret" by the 5 Crows and the same week (according to Cashbox, Jan.17,1953) that the new Chicago group called the Flamingos was signed by Chance Records.

Southern set up headquarters at 5312 North Broad St. in Philadelphia and the two young record executives made the rounds of local dj's to promote their first offering. Big airplay was in store for "Dear Ruth"; Jocko, Randy Dixon, and Georgie Woods, the former "Mister R&B" at WWRL in New York who had just switched to WHAT, all played the slow side heavily. Although Cashbox gave only a C+ ("good") rating to both sides (probably because the fledgeling label was unknown to them), the record was well received and by February 28, 1953, was No.10 in Philadelphia on Billboard's important regional R&B chart. Halpern and Krensel showed me their dj mailing list which included the names of the 100 or so lucky dj's who received a 78 rpm sample of "Dear Ruth" at the time of release. Among those who played the record were Hunter Hancock, then on KFVD in L.A., "Wildman Steve" Gallon, now a successful comic, and Lorenzo Fuller at WLIB in New York. "Dear Ruth" sold well in Philadelphia, and some action was forthcoming in L.A., NYC, and Washington-Baltimore, probably the strongest cities for r&b groups at that time (or at any time, for that matter!) Halpern and Krensel pressed three or four thousand - mostly 78's - the few 45's were on the red plastic which Paramount used as its cheapest grade! - and they were thrilled to receive a check for about \$200 from Marnel, their Philadelphia distributor, a few months later.

Philadelphia was a breakout city for r&b wax - and the

trade watched developments in the city of Brotherly Love closely. Among the sharp-eared record executives who approached Krensel and Halpern after their local success of "Dear Ruth" was Eddie Heller of Rainbow, who, according to Billboard and Cashbox, acquired the Buccaneers' master in April, 1953. Halpern and Krensel are vague on this deal; it's possible that Heller acquired temporary national distribution rights but that was all and the group was not included in the negotiations.

The Southern label was to have a short life; Ed Krensel was called into the Army and Jerry Halpern continued to manage the Buccaneers. The local success of "Dear Ruth" sparked an interest in the group and George Goldner, whose Rama label had been started six months previously, signed the Buccaneers in August, 1953. All four Buccaneers' songs on Rama were done in the same session in New York; Goldner did the a&r work and both he and Halpern bet on "In the Mission of St. Augustine" to hit big. Goldner was watching Philly closely; his Tico mambos were always popular there and Bert Keyes' Rama disk of "Your Cheatin' Heart" and The Crows' "I Love You So" sold very well in Philadelphia in August, 1953. Number one in the city in September was The Orioles' "Crying in the Chapel"; Sammy Kaye's "In the Mission of St. Augustine" was a pop hit so Halpern and Goldner thought the r&b potential for the semi-sacred song was unlimited. The Buccaneers' Rama record (No.24) was released about a week before the Orioles' version; all the push went to the "Mission" side with "You Did Me Wrong" clearly relegated to flipside position. Although the Rama record got good Philadelphia airplay, the Orioles, riding the crest of their popularity, quickly pushed it into oblivion. The other Buccaneers' record on Rama - "The Stars Will Remember" (No.21) was issued after "Mission" although the numbers would indicate otherwise. Halpern dimly recalls this side and doesn't even own a copy himself. The Cashbox picture of the Buccaneers signing with Rama (Sept.12,1953) indicates that "Mission" is the group's first Rama release and the label's desultory release pattern probably accounts for the number discrepancy.

That was the end of the Buccaneers and, although Halpern and Krensel tried their luck again ten years later with the Universals, the results weren't quite the same. Still another North Philly group, the Universals, most of whom lived around 27th. and Girard, were inactive since their local success with "Again" on George Goldner's Mark-X label in late 1957. (Krensel and Halpern didn't know the group when they made "Again.") On May 8, 1962 Halpern and Krensel recorded ten or eleven great sides by Kenny Gardner and the Universals at Sound Plus Studios in Philadelphia. These recordings, now available on a Relic Records album, included such classics as "Have Mercy Baby" and "Money Honey" which had turned them on a decade before.

And still showing faith in the song Halpern had written in 1952 as a paeon to a long-forgotten girlfriend, the Universals recorded "Dear Ruth" - both with music and acappella. It was time again to make the rounds of the record companies. Halpern brought the Universals' demos to Joe Medlin of United Artists, who immediately



THE UNIVERSALS

PERSONAL
MANAGEMENT - JERRY HALPERN
ED KRENSEL

re-recorded "Dear Ruth" and "Gotta Little Girl" with a fancy string arrangement and released it in 1963 on UA's subsidiary Ascot label (No.2124). According to a royalty statement furnished the group by UA on August 31, 1963, the group OWED to UA \$2402.34! The recording session cost \$2438.17 - paid out of the group's royalties of course - and the Universals' royalties on 3500 copies sold minus 2073 distributor returns certainly didn't buy them a Cadillac.

Thus ends the story of the Buccaneers and Universals. Members of both groups are probably around Philadelphia today although exactly where, no one seems to know. As for Jerry Halpern, he's a successful real estate agent in Center City, while Ed Krensel wholesales dry cleaning equipment in nearby Jenkintown. As both men approach 40, they remember fondly their dreams of the record business, complete with the mighty Wurlitzer organ, red plastic, and a \$200 check for their first and only Southern release.

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BIG WALTER HORTON AT THE ARAGON

BY CARY BAKER

Big Walter Horton saw the light on December 15. In fact anybody this side of euphoria attending that night's Aragon concert saw the lighted marquee: "John Mayall; Big Walter Horton; Delbert & Glen." It was a flight for Big Walter, whom I had last seen on a warm autumn Sunday, playing in a loosely-coordinated Maxwell Street market corner quartet.

I wasn't about to miss this ballroom debut for blues harpist Horton. I made my backstage arrangements weeks ahead of time and it was indeed a treat to be able to "later!" my way through the backstage entrance crowd of groupies, Aragon Judo experts, and aspiring guitarists. By 6:30, Big Walter was set up, and was settled in his 2x4 dressing room. Usually he used the Maxwell Street Radio Shop for a dressing room on Sunday mornings.

The Horton set incorporated double-harp harmony (Walter trading licks with harmonicist Carey Bell) into a mainstream South Side band, including long-lost Joe Kelly on guitar. After the set, Walter and I spoke in the dressing room. "Can't talk with y'll a real long time, because I'm going to Memphis tonight, gonna see my mother. All them years, she was good to me, and lord, I'm gonna be kind to her."



Pointing to Carey Bell, Horton said, "You see this man here? He's the next best harpist to me. I taught that man everything he knows."

"Hey, Little Walter taught me too!"

"Who do you think taught Little Walter? He used to come over to my house not one day, but every day. Then one day, Little Walter didn't come over no more. Got a job playin'. Little Walter was the first man I ever lent my amp to. Didn't never get it back. The cat died in 1966.

Walter shouted across the dressing room "Hey, one of you want to keep an eye on my amp down there?" Drummer Ed "Dogman" Jackson jumped at the command. Laughing as if to say, "Didn't know my own strength," Walter said. "I tells the truth, brother. That's why they listen to me. You know, the people out there in the crowd, they do what I say too. I'm the oldest living harmonica player - and the livest one living. Wasn't nobody before me. I taught everyone playing how to play. Now I'm gettin' old, born April 6, 1917, but I'm still playin' And the audience knows playing from bullshit."

He looked outside the dressing room window to take another look at the marquee. "I wish my wife was here!" he said. "John Mayall. John Mayall. I taught him how to play too. But you know the cat Charlie Musselwhite? I was his teacher, and he gave me back favors later. My mom, you see, she practically raised him. Well I did a benefit for him, raised \$40,000. I didn't get a penny out of it. I wanted to help him. Nobody ever help me none. You see, Charlie broke his leg in two places. He let someone else drive his car, and they crashed." Walter took a longing look at a

bottle of Canadian Club whiskey. "He was drinking. I drink too, but I can be stone drunk and I know who I'm getting in a car with."

"I'm a working man, but I sho' don't work clubs anymore. Clubs pay zero. At clubs, they take the meat, give you the gravy. They hit you for a cover charge when you come in. Then you pay \$2.50 for two beers and a half pint of whiskey, just a half pint, costs you \$5." He took a swig out of the bottle he'd been eyeing.

"Yep, you work for \$11-\$12 if you're lucky, sometimes \$5 is the most you get. Now I got little children. I can't afford that. I've been a member of the union since 1941. I paid union dues when I couldn't pay the rent. When you get my age..." He paused for another shot, and looked at his watch. "I give myself another year or so. I've had it."

Nobody argued, so he continued. "If I do continue, it'll be church songs. No more blues." Walter peered up at the chipping ceiling, and out the window again. "And that'll be the last of Big Walter Horton when I give up the blues."

We listened briefly to the band on state while we rapped.

"That Mayall?" someone asked.

"Sure it's John. I taught him." It turned out to be Delbert & Glen, the country/rock/blues outfit booked to fill the night's fare. As I was walking out to watch the band, something compelled me to look back and say, "Have fun!"

"No, you have fun," he said, and passed the Canadian Club to Dogman. And next time I'm playing at this theater, you come up and see me now, you hear?"

For sure, boss of the blues harmonica. On my way out, I was summoned by drummer Dogman, who'd apparently



seen my fidgeting with a pen and notepad all evening.

"You gonna give me a headline in your book? DOGMAN!?" he asked. I told him it was possible-stranger things (e.g., "King Kong," "Fortune Junkies and Pushers," etc.) have turned up. Chicago, according to Dogman, is one big "Two Dog Night - me and Hound Dog Taylor." Carey Bell, happening by, yelled a sharp "ruff, ruff."

Big Walter interrupted, asking the whereabouts of Mayall's headquarters. "Gotta pay a friend a visit," he said. I led him to Mayall's dressing room, decorated in plush carpets, red velvet sofas; even including a reception room, as opposed to the warmup bands' hole-in-the-wall quarters. Walter placed his hand on a sofa and repeated, "And I taught this guy how to play!" Mayall greeted his mentor and friend with great respect, inviting the latter to jam onstage. He then excused himself to the stage to set up his electric piano, and Walter remained, this time with a complimentary can of Bud. "I wish my wife was here," he said.

Mayall's band did some numbers without Walter, featuring the ultimate musical talents of his band members - trumpeter Blue Mitchell, guitarist Freddie Robinson, saxophonist Clifford Solomon, and himself, not sounding too different from the live JAZZ-BLUES FUSION album.

Walter waited hyperactively backstage, again glancing at the lighted Aragon sign, with the name "Big Walter Horton" glowing that one night. When he noticed that I was watching him savor the sign, he shook his head, and said, "I wish I could bring that sign to Memphis with me for my mother."

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RECORD REVIEW

STAN R. KRAUSE

BROADCAST No.1100 - THERE GOES A FOOL - GAY-TUNES: Upfront sound of fantastic harmony, great group - polished arrangement - Al Brown Orch. make this disc a must for those into music and feelings of great R/B groups, not just labels.

COLUMBIA No.4-45859 - TENDERNESS - PAUL SIMON: Yes - the Paul Simon from Simon and Garfunkel. This one should stir some criticism amongst those who collect by the line. One side white groups - one side black groups. This disc I believe is a great song, a great record a super production. Paul Simon is lead with the Dixie Hummingbirds in the background doing some super super blow harmony. Probably one of the best sides in a long time for a new record - too bad Columbia and a lot of other major record companies will never see or hear it.

CHANCE No.1163 - STORMY WEATHER / MY PRETTY LITTLE GIRL - THE FIVE SHITS: Early 60's New York Street sound with heavy sales potential especially for acappella fans. Who are the Five Shits? Ask Val, the Phil. Prophet or purchase the record and guess.

CANDLELITE No.438 - WE BUILD A NEST - THE ACTUALS: Beautiful lyrics sung by a smooth group that sells you instantly. An old master that Wayne Stierle dug up - he really digs up some gems. Flip: WE THREE - THE DUBS: Another smooth effort on the Ink Spots classic, done a year and a half ago by a well established and great group. Sure would like to hear some new things by them. MCA - WE STILL DON'T HAVE NO BAND - THE PERSUASIONS: Album with no content. Sounds like a real rush job - if you like a great bass singer and good lead you'll like it, as for the background we still can't find them. I personally know what the Persuasions are capable of, they are super talented, so I confirm that the mixer and producers should get together, or go back to mixing "cement" not master recording sessions.

JOHNSON No.098 - I WON'T HAVE YOU BREAKING MY HEART - DUBS: Very different for the Dubs, could definitely fool me - more believable if it were labeled the Shells. Anyway it's a good record and worth the buck.

BARON No.RB500 - IT'S TERRIFIC - RAINBOWS / BARON No.B101 - IT'S WRONG - ONTARIOS bw IS THIS THE REAL THING - WARBLERS / BARON No.102 - WHAT'S NEW WITH YOU - ARROWS: All good Rhythm and Blues records old masters selling for \$2.00 each - Rainbows, Ontarios and Warblers around 1953 - Arrows around 1955.

CATAMOUNT No.1957 - STARDUST - PERSUASIONS: Acappella at it's finest - finally available. Great rendition of even greater classic.

GOLDEN GROUPS I - RELIC No.5005 - Featuring Velours, Pearls, Montereys, Chordells, Jayettes and Impressions: Absolutely a fantastic package with a great cover - yes the best of Nnyx - long awaited - best buy - great cuts.

GOLDEN GROUPS II - RELIC No.5007 - VITA LABEL - Extravaganza featuring the Colts, Squires, Vitamins and Chevelles, also a great package with great harmonies.

GREATEST HITS OF THE SHELLS - JOHNSON No.1619 - Excellent packaging and design, with excellent vocal sounding inside by great talent. Good selection of material along with production. 21 tunes! That's a lot - Great buy! SPARROWS ALBUM - Heard some of the cuts on WFUV - TIME CAPSULE SHOW - They were extremely rewarding - excellent harmonies in the early 50's R/B flavor.

BLUE SKY - IN THE STILL OF THE NIGHT/YOUR LOVE - DONNA & THE PERSUASIONS - Acappella sound and it's great.

JOHN APUGLIESE, SR.

DOT No. 17463 - THAT'S WHAT LOVING YOU IS ALL ABOUT / DO YOU REMEMBER - PAUL EVANS: A double sided entry that is moving up on the charts by the "Seven Little Girls..." artist. "A" side is the "Esso" commercial done in fine style with the Flip being a "Little Darling" sounding newie done in the oldie sound. - A record to buy.

ROLLIN' ROCK No.001 - "ROCKABILLY" - RAY CAMPI - Being a group fan-I didn't think I would like this album, but wow!! It really turned me on - Ray Campi was one of the unknown originators of this type of music. 1956 masters prove it. Excellent job on CATERPILLAR & PLAY IT COOL.

NIGHTRAIN No. 904 - SONNY BOY - BERETS - Good early "Little Boy Sound" created by female lead on this excellent uptempo New York sound. Flip, "The Bells", excellent ballad.

NIGHTRAIN No.901 - THE VOICE - 5 SATINS - Done acappella from old master and for a twist, ALL MINE - done with music.

BABY GRAND No.800 - STORY UNTOLD 72 - THE NUTMEGS - Acappella version of this great standard by one of the finest groups of yesterday and today. Flip is modern side backed by Billy Vera band and worth every penny.

BIRCH RECORDS No.60091 - BLIND ARVELLA GRAY - Fine Chicago street corner blues album which gives you the feeling of being present at the birth of the real down-home blues.

KLIK No.1020 - STORY OF LOVE - RAJAHS, KLIK No.1021 - THAT'S MY BABY - BALLADS, KLIK 1019 - YOU'RE CRYING - RAJAHS - Old masters from the vaults of Klik and Standord records which should be added to your collection.

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TEMPTATIONS-I Love You(This I Know).....Savoy-1550
VARETTA DILLARD & ROAMERS-Answer To My Prayer/Promise Me Thomas.....Savoy-1160
JOHNNY OTIS-Sittin' Here Drinkin'.....Duke-188
UNIKUES-Somewhere.....(New Style White)...Peacock-1677
B.DAVIS & LEGENDS-Goodbye Jesse(Belvin).w/Sonny Woods.White LabelPeacock-1694
JOHNNY OTIS-Shake It.....Peacock-1636
CLARENCE"GATEMOUTH"BROWN-Okie Dokie Stomp(Reissued on White LabelPeacock-1637
CLARENCE"GATEMOUTH"BROWN-Dirty Work At Crossroads(same as above).Peacock-1607
C-QUINS-My Only Love.....Original Label...Also on Chess.....Ditto-501
ALABAMA WATSON-Cost Time.....Bluestown-704
SAMMY & THE DEL-LARDS-Sleepwalk/Little Darlin'.....Stop-101
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LP's FOR SALE — CRESTS \$30 — RICHIE VALENS — \$20 VG + WANTED — Elvis Christmas EP — Pops up like a card — \$20 L.P. "I'm Confessing" Teddy Randazzo — Vik — \$8 Invincible Recording Arts — "Faithful To Me" — Cimes #1147 — \$8. Frank Carvello, 337 Bedford Ave. Mt. Vernon N.Y. 10553.

WANTED EP's — WITH PICTURE COVERS ONLY of the 4 Seasons and the 4 Lovers. Also VeeJay 1121 LP Girls Girls Girls the 4 Seasons — Jim Fiorilli, 103-19th. Street Wheeling W. Va. 26003 (304) 242-5930.

WANTED: LP's-45's Pre-65, Frankie Laine, L.P.s by the Hilltoppers, 4 Aces, Don Cornell, Exchange Lists — John Lambrosa, 330 Main St. Penn Yan, NY 14527.

RHYTHM & BLUES, ROCK & ROLL AUCTION. Issued approx. every 6 to 7 weeks, these lists contain 1,200 records, primarily 45 rpm, and LPs of interest. Always a good number of rarities. Send \$1.00 to receive the next two lists, winning bidders retained on mailing list without additional charge for lists. MAYS Record & Talking Mach. Co. 328 E. 8th. Mile Road, Detroit, Mich. 48203.

WANT TO RAP WITH DION & THE BELMONTs AND GROUP HARMONY FANS. Suzanne Drevfus, 2280 Grand Ave. Bx. NY 10468.

BUY-SELL-TRADE Records, all types, photos, surveys, free info for stamp, Swap Shop, Platters Of The Past Division Box 5442 Concord, Calif. 94524.

FOR SALE OR TRADE: Rare, Top Grade R/B, Blues 45's. Originals only, No bootlegs, WANTED: Early Jazz. Record Archives, Box 90, Lathrup Village, Mich. 48076.

WANTED: Miss Frankie Nolan on ABC, Del-Satins on End, Nino & Ebbtides on Recorte #408/413, Society's Children on Atco "Tribute To The 4 Seasons" Tommy Regan on Colpix "I'll Never Stop Loving You" Ed Engel, 45-10 Kissena Blvd. Flushing, NY 11355.

FOR SALE: Buddy Holly T-Shirts, silk screened with his picture and caption "Rave On". Send \$3.50 and your size to: Autumn King Of Rock n' Roll, 52 Sanchez Box #4. San Francisco, Calif. 94114.

FOR SALE: Group, Blues, R/B, R/R, 45's-78s-LPs — Send for Free List. Ralph Shurley, 6338 S. Rockwell, Chicago Illinois 60629.

FOR SALE: Beatles Magazine — \$10, Beatles Glossy Photos \$15, Big Beatle Book 13 x 10 1/2 \$25, Pen \$7, Photo \$4 — all above prices are minimum bids that will be accepted. WANTED: "Tonight Tonight" Mello Kings on Herald misspelled as Mellotones. "I Cried My Heart Out" Sultones — Duke \$10, "Native Girl" Native Boys, Combo. SEND FOR FREE WANTED LIST. Frank Caravello, 337 Bedford Ave. Mt. Vernon NY 10553.

FOR SALE: Records and Photos. R. Santeusanio, Glover Landing, 1C Brackett Place, Marblehead, Mass. 01945.

WANTED: Rama #65 — "Eleven Roses, Rama #110 "Eleven Roses, Rama 228 "Don't Say Goodnight": John Cinquegrana 35 Courthouse Place, Jersey City, NJ 07306 or call after 6 PM — (201) 963-6443.

WANTED: White sounds, any odd pieces I don't have I will buy, by the following groups including back up work. 4 Evers, Frank Vallie, Tokens, Del-Satins, Skyliners, Vito Picone & Eligants, Earls, Runarounds, Crests, J. Maestro, Marcells, 4 Graduates. Ed Engel, 45-10 Kissena Blvd. Flushing NY 11355.

WANTED: Groups photos of R/B groups from the 1940's to the 1960's. Top dollar paid or trade for records. A. Berlowitz, 801-14 Tilden St. Bx. NY 10467.

FOR SALE: List #2 Ready. 45 RPM Records R & R and others. Send for FREE list. Leo Costanzo, 55 Jerome Avenue, Staten Island, New York 10305.

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GRADING OF RECORDS

- M Surface noise equal to an unplayed record. No visible or audible scratch on surface. Original finish intact.
- M- Surface noise very low, smooth and uniform. No marks on surface. Noise not seriously distracting.
- VG Record has surface noise, light foreign noises but slight distortion. Noise not seriously distracting.
- G A moderate amount of surface noise, background may be somewhat irregular and cracking. Some foreign noises and a little distortion. Foreign noises less prominent than the music.
- F Foreign noises about as prominent as the music. Listening is distracted by the noise.
- P Foreign noises are louder than recorded music.

ABBREVIATIONS

(R) Release, (C) Out Out (small hole in label), (DJ) Promotional Copy, (W) Warp, (S) Scratch, (B) Bootleg, (2) Second Pressing, (Min) Minimum Bid, (W/L) Writing on label.

BIM BAM BOOM, BOX 146, BKLYN, N.Y. 11223 - FIXED PRICE SALE - MINT/MINT MINUS			
Adelphi's	Kiss-A-Kiss	Rim	\$4
Paul Anka	Far From The Lights Of Town	Rca	\$3
"	The Belles At My Wedding	"	\$3
"	I'll Never Find Another You	"	\$3
"	Hello Jim	"	\$2
Gene Allison	Everything Will Be Alright	Vee Jay brown	\$2
Frankie Avalon	I Don't Know Why	Chancellor dj	\$2
"	Come Fly With Me	"	\$2
"	Venus	"	\$3
Angels (male Gee grp)	Glory Of Love	Oldies 45	\$1
Arlene James & Supersonics	You Can't Be True Dear (pop)	Rainbow 227 red wax	\$4
Little Anthony Jones	Dear Gesù Bambino	Ember 1090 dj	\$2
Avons	Baby Whisper	Astra red wax	\$1
Bobby Blue Bland	Little Boy Blue	Duke 196	\$3
"	Hold Me Tenderly	" 318	\$3
"	You Did Me Wrong	" 300	\$3
Albert King	Crosscut Saw	Stax 201	\$1
Al Henderson & grp	The Lemon Twist	King 5612 dj	\$2
Avalons	Begin The Beguine	NPC	\$10
Avantis	Keep On Dancing	Argo 5436	\$2
Buddy Knox	Party Doll	Roulette re	\$1
Henry Wilson & Bluenotes	My Steady Girl	Dot (Diff. group - white)	\$5
Ruth Brown	Mama	Phillips dj	\$1
Baby Dolls	Tutti Frutti (Pop-pi)	Rca 7296	\$5
U.S. Bonds	New Orleans	Legrand	\$1
Pat Boone	Long Tall Sally	Dot brn	\$5
"	Tutti Frutti	"	\$5
Hank Ballard & Midnighters	Finger Poppin Time (10% lbl dmg)	Parlophone (Eng. Pressing)	\$5
Bell Notes	I've Had It	Time blue	\$3
Chuck Berry	Vacation Time	Chess	\$2
"	School Day	" sil top	\$4
Buchanan & Ansell	Meet The Creature w/	Flying Saucer 501	\$2
Brook Benton	So Close	Mercury	\$1
"	Fools Rush In	" (Eng. Pressing)	\$3
"	It's Just A Matter Of Time	Savoy 1569	\$2
Nappy Brown	This Is My Confession	" 1551	\$2
"	My Baby	" 1506	\$2
"	Little By Little	Newtown	\$1
Blue Belles	Cool Water	Nicetown	\$1
"	You'll Never Walk Alone	Atlantic	\$1
"	He's Gone	Ace 605	\$5
Big Boy Miles	New Orleans	Laurel	\$2
Blue Chips	The New Year's In	Abner 1017	\$3
Impressions/Jerry Butler	Love Me/ Come Back My Love	Coral dj	\$4
Lillian Briggs	Dippy Boppers	Thunder	\$2
Blue Flames/B. Love	I Love You	Parkway	\$2
Blue Belles	One Phone Call	Phillys	\$3
Blue Jeans/ Bobby Sox	Not To Young To Get Married	Tempe	\$2
Bob & Earl	Don't Ever Leave Me	Specialty orig	\$4
Jesse Belvin	Where's My Girl	" re	\$1
"	"	Swan	\$1
Beatles	She Loves You	Challenge	\$3
Blossoms	I'll Wait	Old Town blu	\$1
Capris	Girl In My Dreams	Dot brn	\$5
Stanford Clark	The Fool	Vik 0287	\$3
Gene Morris & the Pages	I've Got A Love	Minley	\$1
Colleagues	Zoom Zoom Zoom	End	\$1
Chantels	Prayer	01 Man Time	\$1
Ray Charles	01 Man Time	Peek-a-Boo	\$2
Cadillacs	Take All The Kisses	Josie	\$6
Connie & the Cones	The Clock	Roulette	\$2
Contenders	Maybe Baby	Brwnswick brn VG	\$2
Crickets	That'll Be The Day	" G+	\$2
Naomi Caryl	Before You Say Goodbye	Ember 1006 red	\$3
Eugene Church/Fellows	Pretty Girls Everywhere	Class	\$2
Eddie Cooley & Dimples	Priscilla	Royal Roost w/	\$4
Eddie Chamblee	Walkin Home	United 160 red wax	\$10
Jimmy Clanton	Go Johnny Go EP	Ace	\$3.50
Glen Campbell	Brenda	Crest	\$3
Dee Clark	At My Front Door	Abner	\$3
"	Nobody But You (Eng. Pressing)	Lyndon	\$4
Casualtones	Summer School	Success	\$2
Concords	Don't Go Now	Herald 578	\$2
Conorons	Nadine	Chess re	\$2
Citations	The Girl Next Door	Fraternity re	\$1
Creations	Wear My Ring	Hi-Q blk	\$2
Champs	Tequila Twist	Challenge	\$2
Contours	Shake Sherry	Gordy	\$1.50

Carstairs	Yesterday	Okch 7329	\$2
Chimes	Once In A While	Tag 444	\$2.50
"	I'm In The Mood For Love	" 445	\$2
Sam Cooke	Love Me	Rca (German Pressing)	\$3
Rochell & Candles	Wonderful World (Eng. Pressing)	His Master's Voice	\$3
Joel & Conchords	Once In A While	Winglin	\$2
Clovers	Hurry Home	Amber	\$1.50
"	Drive It Home/Bootie Green	Atlantic	\$2
Chessman	Stop Pretending	Porvin	\$1.50
"	That's My Desire	Relic	\$1
Classics	I Apologize	"	\$1
"	Till Then	Musicnote	\$2
"	Blue Moon	Promo	\$4
"	P.S. I Love You	Musicnote	\$2
"	I Apologize	Piccolo	\$2
"	You'll Never Know	Stork	\$2
Camelots	Pocahontas	Ember	\$2
Colts	Sweet Sixteen	Plaza	\$1
Corvairs	Sing A Song Of Sixpense	Cub	\$3
Coasters	The P.T.A.	Atco	\$2
"	The World Is Changing	Turntable	\$2
Cruisers	If I Knew	V-Tone	\$2
Chantels	Summertime	Carlton	\$2
Continental	Picture Of Love	Port	\$1.50
Crescendos	On Julie	Nasco	\$2
Crests	Step By Step	Cood	\$1
Demensions	Over The Rainbow	Old Hit	\$1
Diamonds	Little Darlin'	Mercury orig	\$4
Donny Baker & Dimensionals	Drinkin Pop-Sodex Odee (Rare Pop Version)	Rainbow red wax	\$15
Daddy Cool	Daddy Cool, Daddy Cool	Dee	\$3
Delteens	Listen To The Rain	Fortune	\$1
Duprees	My Own True Love	Cood	\$2
"	Why Don't You Believe Me	"	\$2
"	You Belong To Me	"	\$2
Destinaires	Tear Drops	Old Timer	\$1.50
"	You're Cheating On Me	"	\$1
Del Vikings	Jitterbug Mary	Mercury	\$3
Dreamlovers	If I Should Lose You	End	\$2
"	Calling Jo-Ann	Mercury	\$2
"	You Gave Me Someone To Love	Warner Br.	\$3
Dreamers	Because Of You	May 113 dj	\$4
Del Capris	Hey Little Girl	Rondjerdon	\$2
Upstarts/Don Del	A Special Love	East Coast	\$2
Don & Juan	Two Fools Are We	Big Top	\$3
"	Magic Wand	"	\$3
Del-Vons	Gone Forever	Wells	\$2
Demensions	My Foolish Heart/As Time Goes By	Coral re	\$2
Danteers	One Summer Night	Amf #3 re	\$1
"	"	Mercury re	\$1
Debonairs	Mama Don't Care	Dore	\$1.50
Dontells	In Your Heart	Vee Jay	\$2
Doc Bagby	Dumplings	Okch	\$3
Dukays	Night Owl	Nat	\$1
DeLronics	Without You	Moon Shot	\$1.50
Diane & Darlettes	Just You	Dunes #2016	\$5
Bobby Day	My Blue Heaven	Class	\$3
Bo Diddley	Surfer's Love Call	Checker	\$1.50
Dee & Joe	I Found A Love	Jubilee	\$2
Dynamics	Don Bop She Bop	Specialty re	\$1
"	Misery	Big Top	\$1
Bill Doggett	Honky Tonk	King	\$2
DANNY & the Juniors	At The Hop	ABC	\$2
"	Crazy Cave	"	\$2
"	Dottie	"	\$3
"	Sassy Fran	"	\$4
Drifters	There Goes My Baby	Atlantic	\$1
"	Dance With Me	"	\$1
"	Save The Last Dance For Me	London (Eng. Pressing)	\$3
Edwards	At My Front Door	Trip	\$1
Johnny & the Expressions	Give Me One More Chance	Josie	\$2
The Original Emotions	Are You Real?	Johnson 746	\$2
Egyptian Kings	Give Me Your Love/I Need Your Love	Nanc	sticker on lbl \$5
Emotions	Hey Baby	Karate	\$2
Patty & the Emblems	You Took Advantage Of A Good Thing	Herald	\$1.50
Earls	Remember Then	Old Town	\$2
Everly Brothers	Be Bop A Lula	Cadence	\$3
Echoes	Over The Rainbow	Specialty re	\$1
Nino & the Ebbtides	Juke Box Sat. Night	Madison	\$5
Billy & the Essentials	Babalu's Wedding Day	Snash	\$2
X-Celents	I'll Always Be By Your Side	"	\$2
Billy & the Essentials	Maybe You'll Be There	Janie	\$4
Eternals	Rockin In The Jungle	Musicnote	\$1
"	"	Hollywood blue	\$2
"	Babalu's Wedding Day	Musicnote green	\$2
Extensions	I Want To Know	Success	\$2
Exits	Under The Street Lamp	Gemini	\$1.50
Equadors	Sputnik Dance EP	Rca	\$2
Little Joey & Flips	Bongo Stamp	Joy	\$2
4 Seasons	Ain't That A Shame	Vee Jay	\$1
Fourmost	It Was A Lie	D.W.	\$3
Flamingos	The Yow	Checker re-brown	\$2
"	Golden Teardrops	Vee Jay	\$1
"	I Was Such A Fool	End	\$1
5 Royales	That's Why I Love You	"	\$1
"	Your Only Love	King 5162	\$5
"	Say It	" 5082	\$2
"	The Feeling Is Real	" 5131	\$2
"	Miracle Of Love	" 5191	\$2
Wade Flemmons	Good Night, Its Time To Go	Vee Jay 335 brn	\$2
Fortunes	You Don't Know	Cub	\$2
The Five Satins	To The Aisle - 3 more with cover	Ember EP Vol #2	\$3
Bobby Freeman	Shame On You Miss Johnson	Josie	\$2
Five Stars	Pickin On The Wrong Chicken	Hunt	\$2
The Four Imperials	Seven Lonely Days	Twirl	\$2
Four Chicks & A Chuck	Chloe (Same as Ravens - Pop Version)	Jubilee 6031 red wax	\$4
Four Esquires	Summer Vacation	Pilgram	\$2
Hank Farrell/Rhythm Boys	Bad Boy (Same as Jive Bombers)	Solar	\$2
Fantastics	There Goes My Love	Rca re	\$2
Five Quails	Been A Long Time	Harvey	\$3
Five Chancells	Love No One But You (Same as Jesters)	Down	\$2
Fantastic Four	Ain't Love Wonderful	Ric Tic	\$1
Fidelities	This Girl Of Mine	Sir	\$2
The Girlfriends	For My Sake	Colpex	\$2
Guytones	Ooh Bop Sha Bop	Deluxe blk	\$5
Dickie Goodman	On Campus	Cotique	\$2
"	The Touchables	Mark-X	\$2
"	"	Mark-X	\$2
Genies	Who's That Knocking	Shad	\$2
The Goodguys/D. Robertson	Desiree (Same as Charts)	Uptown	\$2
Honeycons	Op / Vision Of Love	Ember 1036 red	\$3
Screamin Jay Hawkins	I Put A Spell On You	Memory Lane	\$1
Johnny & Hurricanes	Sand Storm	Warwick maroon	\$2
Wilbert Harrison	Kansas City	Fury re	\$1
Johnny Halo	Little Annie	Angletone 538	\$2
The Hall Brothers	My White Convertible	Arc	\$5
Heartbeats	Crazy For You	Roulette w/	\$3
Happenings	Music Music Music	B T Puppy	\$1
Holidays	Irene	Specialty re	\$1
Bill Haley & the Comets	Hot Dog Buddy Buddy	Decca	\$3.50
"	Puerto Rican Peddler	"	\$2.50

Bobby Henricks	Sincerely, Your Lover	Sue	bik/sil	\$2	Strollers	Crowded Classroom	Warner	\$4																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
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Harpstones	Sunday Kind Of Love	Cub 9022		\$2	Techniques	The Wisest Man You Know	Roulette 4097	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Impalas	Sorry (I Ran All The Way Home)	Cub 9053		\$2	True Tones	That's Love	Jostie 1003 dj	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
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Isley Brothers	Testify Pt-1 & 2	Twist & Shout		\$2	Three Friends	Blanche	Lido	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
"	Limbo Pt-1	End		\$1	Townmen	Just A Little Bit	Herald	\$1																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Little Anthony & Imperials	The Diary/So Much	End 6017 bb		\$1	Utopians	Let Love Come Later	Imperial 5192 dj	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
"	Floweret	Brent		\$1	Untouchables	Goodnight Sweetheart Goodnight	Madison	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Rusty Isabell	Jennie Lee	Arwin wl		\$4	Videos	Trickle Trickle	Casino re	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Jan & Arnie	A Million To One	Promo		\$1	Velvetones	Glory Of Love	Imperial	\$1																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Jimmy Charles & Revellets	I'm A Happy Man	United Artists		\$1	V-Eights	My Heart	Vibro	\$3																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Jive Five	You're The One For Me	Mercury orig		\$4	"	"	Abc	wl/tbl dng	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																															
Ella Johnson	The Wind	Winley re		\$1	Richie Valens	Donna	Del-Fi	\$3																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Jesters	Week End	Last West sticker tbl		\$2	"	In A Turkish Town	"	\$4																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
The Kingmen	Dinner Date	Kings		\$2	"	Dottie	Tamara	\$5																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Little Willie John	Tell It Like It Is	"		\$2	Vows	Have You Heard	Markay	\$3																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
"	Talk To Me, Talk To Me	"		\$2	Gene Vincent	Be-Bop-A-Lula	Capitol	\$5																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
"	Let Nobody Love You	"		\$2	"	Lotta Lovin'	"	wl	\$5																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																															
"	No More In Life	"		\$2	Volutes	I Love You	Chex	\$1																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Larks	It's Unbelievable	Sheryl		\$1	Videls	Mister Lonely	JDS	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Soul Lee	I Love You	Atlas 1258		\$2	"	Now That Summer Is Here	JDS	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Ly-Dells	Wizard Of Love	Master		\$2	Vibrations	Stranded In The Jungle	Checker	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Frankie Lyman	Goody Goody/Creation Of Love	Gez 6631		\$2	"	Anytime	"	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Barbara Lewis	Come Home	Atlantic		\$1	"	Let's Pony Again	"	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Knockouts	Darling Lorraine	Shad		\$1	"	Continental With Me Baby	Deluxe yel	\$3																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Johnny & Joe	I'm Spinning	Chess		\$2	Van Dykes	No Man Is An Island (same as Dreamers) Mala	"	\$1																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Jessie & Marvin	Dream Girl	Specialty re		\$2	"	When I Grow Too Old To Dream	Imperial 8281 red scpt	\$8																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Laddins	Yes Oh Baby Yes	Gray Cliff		\$1	Slim Whitman	We Stood At The Altar	Imperial 8236 blu scpt	\$10																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Linneas	Forever Baby	Diamond		\$2	"	Chloe (Lead singer of Platters) Phillips	Phillips	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Lee & the Leopards	Come Into My Palace	Gordy wl		\$1	Tony Williams	Lonely Teardrops (Eng Pressing)	Coral	\$8																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Bobby Long & group	Hold Me	Glow H111 wl		\$7	Whisper	Never Again	Dore	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Legends	The Eyes Of An Angel	Melba		\$2	Willows	Church Bells My Ring	Melba re	\$1																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Moonglows	Secret Love/Real Gone Mama	Oldies 45		\$54	Whispers	Flying High	Soul Clock	\$1																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Mello-Malds	Oh-n-h	Baton 231 dj		\$3	Larry Williams	Baby Baby	Chess 1745	\$5																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Miracles	Shop Around (Eng. Pressing)	London		\$4	Muddy Waters	I Won't Go On	Chess 1692	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Martiniques	Tonight Is Just Another Night	Roulette 4423 dj		\$4	Chuck Willis	My Life	Atlantic	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Pete Morris	When You're Hurt	End bik tbl		\$1	Maurice Williams/Zodfacs	Come Along	Herald	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Monitors	Our School Days	Specialty re		\$2	Otis Williams & Chams	Begging To You	Stop	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Shep & the Linelites	In Case I Forget	Hull		\$1	Zircos	One Summer Night	Amber	\$1																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
Melodeers	Wishing Is For Fools	Studio		\$2	Acappella Ep - 6 tunes - Zircos/5 Sharks/Rituals/Versatiles/5 Chancell's Rendezvous	"	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	
Jimmy McCracklin	The Walk	Checker		\$2	GRAB BAG - 50¢ each - ALL PLAY FAIR TO GOOD COND. WL ETC. *** GRAB BAG - 50¢ *** GRAB BAG	"	\$2																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	
Arthur Lee Maye & Crowns	Gloria	Specialty re		\$1	Earls - Life Is But A Dream	"	\$1																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	
The Mighty Marvelous	Talkin' Bout You Baby	Abc		\$1	Neil Sedaka - Beautiful You	C. Ashe - Troubles I've Had	Frankie Ford - Sea Cruise	Sevilles - Charlene	Belmonts - I Wonder Why	Skyliners - Pennies From Heaven	Danny & Jrs. - At The Hop	Shepherd Sisters - Alone	4 Aces - Love Is A Many etc.																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																											
Percy Mayfield	Hey Hey Hey	Specialty re		\$1	Buddy Guy - A Man Of Many Words	Flying Clouds - Christian Of Today	Pastels - Been So Long	Classics - T111 Then	Jesters - Oh Baby (Oldies 45)	Frankie Avalon - Venus	Four Tunes - Sugar Lump	Platters - To Each His Own	Rubin Luke - Susie Darling	Little Richard - Keep A Knockin	Platters - Enchanted	Capris - There's A Moon Out Tonight	Elvis - Ep - Rip It Up etc	" - Love Me Tender	Tokens - The Lion Sleeps Tonight	Neil Sedaka - Run Sampson Run	Chiffons - One Fine Day	Freddy Cannon - Palisades Park	Cruisers - Cryin Over You	Everly Brothers - Bird Dog	Jimmy Rodgers - Kisses Sweeter Than Wine	Lenny Welch - Congratulations Baby	Richie Valens - Donna	Ricky Nelson - I Got A Feeling	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"

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Chiffons	He's So Fine	"	3152	\$1
"	One Fine Day	"	3179	\$1
"	A Love So Fine	"	3195	\$1
"	Sweet Talkin' Guy	"	3340	\$1
Passions	Just To Be With You	Audicon	101	\$1
"	I Only Want You	"	105	\$1
"	Glória	"	106	\$1
Dimensions	Over The Rainbow	Mohawk	116	\$1
Mystics	So Tenderly/Don't Take The Stars	Laurie	3038 orig.	\$1.50
"	All Through The Night	"	3047	\$1.50
"	Goodbye Mr. Blue	"	3086	\$1.50
Cashmires	A Very Special Birthday	"	3078	\$1.50
Jamels	Little Lonely One	"	3085	\$1.50
"	Red Sails In The Sunset	"	3124	\$1.50
Dino & Diplomats	I Can't Believe	"	3103	\$1.50
Emotions	Mr. Night	"	3112	\$1.50
Del Satins	Teardrops Follow Me	"	3132	\$1.50
Four Epics	Again	"	3155	\$1.50
Vito & Elegants	Belinda	"	3224	\$1.50
Orients	Queen Of Angels/Shouldn't I	"	3232	\$1.50
Harp	Marie	"	3239	\$1.50
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3	See You In Sept.- Tempos / Boys Do Cry - Sparkletons	"	\$1	
4	Baby Blue - Echoes / Love Me Forever - Four Esquires	"	\$1	
5	Barbara Ann - Regents / Woo-Hoo - Rock-a-Teens	"	\$1	
6	The Gypsy Cried / Two Faces Have I - Lou Christie	"	\$1	
7	You Talk Too Much / California Sun - Joe Jones	"	\$1	
8	Gee / Baby - The Crows	"	\$1	
9	I Won't Be The Fool Anymore / Everybody Is Somebody's Fool-Heartbeats	"	\$1	
10	Don't Say Goodnight - Valentines / China Doll - Downbeats	"	\$1	
11	Glory Of Love - Angels / Hey Little Girl - Techniques	"	\$1	
12	Lily Maybelle / Woo Woo Train - The Valentines	"	\$1	
13	Crying In The Chapel - Sonny Till & Orloles / Wedding Bells -	"	\$1	
14	I'm Stickin' With You / Warm Up To Me Baby - Jimmy Bowen	"	\$1	
15	Could This Be Magic / Chapel Of Dreams - The Dubs	"	\$1	
16	Tears On My Pillow / A Prayer And A Juke Box - Imperials	"	\$1	
17	The Diary / So Much - Little Anthony & The Imperials	"	\$1	
18	Shimmy Shimmy Ko Ko Bop / I'm Alright - The Imperials	"	\$1	
19	You Don't Know What You've Got Until You Lose It - Ral Donner	"	\$1	
20	I Only Have Eyes For You / Love Walked In - The Flamingos	"	\$1	
21	Lovers Never Say Goodbye-Flamingos / If I Should Love You-Dreamlovers	"	\$1	
22	Maybe / I Can't Take It - The Chantels	"	\$1	
23	Every Night (I Pray) / Sure Of Love - The Chantels	"	\$1	
24	I Love You So / I'm Confessin' - The Chantels	"	\$1	
25	Darling, How Long / Crazy For You - The Heartbeats	"	\$1	
26	A Thousand Miles Away / Down On My Knees - The Heartbeats	"	\$1	
27	After New Years Eve / Five Hundred Miles To Go - Heartbeats	"	\$1	
28	Peppermint Twist-Part 1 / Part 2 - Joey Dee & The Starlighters	"	\$1	
29	Shout-Part 1 / Part 2 - Joey Dee & The Starlighters	"	\$1	
30	Why Do Fools Fall In Love / I'm Not A Juvenile Delinquent - Teenagers	"	\$1	
31	Goody Goody / Creation Of Love - Teenagers	"	\$1	
32	Paper Castles / It's Gitty Pretty One - Teenagers	"	\$1	
33	ABC's Of Love / Promise To Remember - Teenagers	"	\$1	
34	I Want You To Be My Girl / Out In The Cold Again - Teenagers	"	\$1	
35	I'm Not A Know It All / Teenage Love - Teenagers	"	\$1	
36	What Kind Of Love Is This / Hot Pastrami With Mashed Potatoes-Joe	"	\$1	
37	Little Girl Of Mine / Lover Boy - The Clefones	"	\$1	
38	Heart And Soul - The Clefones / Ding-Dong - The Echoes	"	\$1	
39	For Sentimental Reasons / String Around My Heart - Clefones	"	\$1	
40	You, Baby, You / See You Next Year - The Clefones	"	\$1	
41	Can't We Be Sweethearts - Clefones / Cry Like I Cried - Harptones	"	\$1	
42	Party Doll / Rock Your Little Baby To Sleep - Buddy Knox	"	\$1	
43	Hula Love - Buddy Knox / Can I Come Over Tonight - The Velours	"	\$1	
44	Honeycomb / Kisses Sweeter Than Mine - Jimmie Rogers	"	\$1	
45	Easier Said Than Done / A Walkin' Miracle - The Essex	"	\$1	
46	Oh, Oh, I'm Falling In Love Again / Secretly - Jimmie Rogers	"	\$1	
47	Beep Beep / What Is Love? - The Playmates	"	\$1	
48	Kansas City - Wilbur Harrison / Red's Dream - Louisiana Red	"	\$1	
49	Fanny Mae - Buster Brown / I Need Your Lovin' - Don & Dee Dee Ford	"	\$1	
50	Do Re Mi / Ya Ya - Lee Dorsey	"	\$1	
51	Don't Ask Me To Be Lonely / Be Sure My Love - The Dubs	"	\$1	
52	He's Gone / If You Try - The Chantels	"	\$1	
53	Two People In The World / Wishful Thinking - The Imperials	"	\$1	
54	That's My Desire / Altar Of Love - The Chantels	"	\$1	
55	Whoever You Are / Goodbye To Love - The Chantels	"	\$1	
56	I'll Shed A Tear At Your Wedding / Near You - The Flamingos	"	\$1	
57	One Day Next Year / Your Way - The Heartbeats	"	\$1	
58	Nature's Creation / Christmas Prayer - The Valentines	"	\$1	
59	Schoolhouse Rock - Nicky & The Nobles / Sippin' Soda - The Shells	"	\$1	
60	Stardust-Part 1 / Stardust-Part 2 - Sonny Stitt	"	\$1	
61	Daddy's Home / Our Anniversary - Shep & The Limelites	"	\$1	
62	Three Wishes - Harptones / Why Do You Do Me Like You Do - Clefones	"	\$1	
63	Rip Van Winkle - Devotions / Picture In My Wallet - Oxford	"	\$1	
64	Forty Days / Mary Lou - Ronnie Hawkins	"	\$1	
65	Always You / Dominick The Donkey - Lou Monte	"	\$1	
66	Where Are You - Dinah Washington / Serenata - Sarah Vaughan	"	\$1	
67	When You Wish Upon A Star / I'm Still In Love With You - Imperials	"	\$1	
68	The Plea / How Could You Call It Off - The Chantels	"	\$1	
69	Wait For Me / Jo-Ann - The Playmates	"	\$1	
70	Maybe / You're The One - The Three Degrees	"	\$1	
71	BimBomBey / Make Me A Miracle - Jimmie Rogers	"	\$1	
72	The Wizard / Waltzing Matilda - Jimmie Rogers	"	\$1	
73	Mio Amore / When I Fall InLove - The Flamingos	"	\$1	
74	I'm Not Too Young To Dream / Share - Frankie Lymon & Teenagers	"	\$1	
75	You Can Come If You Want To - The Carousels / Angel Face - Neons	"	\$1	
76	Rendezvous With You / Set Me Free (My Darling) - The Desires	"	\$1	
77	Let It Please Be You / Hey Lena - The Desires	"	\$1	
78	The Wizard Of Love / Gentle Of The Lamp - The Lydells	"	\$1	
79	Travelling Stranger / My Empty Room - The Imperials	"	\$1	
80	Got A Job / I Cry - The Miracles	"	\$1	
81	Baby / Bonnie - The Avons	"	\$1	
82	It Took A Long Time / Beauty & The Beast - The Tunedrops	"	\$1	
83	Little Boy Blue - The Elegants / Legend Of Love - The Legends	"	\$1	
84	7-11 Gone - All Stars / Flamingo Express - The Royaltones	"	\$1	
85	On Sunday Afternoon / That's The Way It Goes - The Harptones	"	\$1	
86	Darling / Beside My Love - The Dubs	"	\$1	
87	I Found Out Why / Too Young - Louis Lymon & The Teenchords	"	\$1	
88	Barbara - The Temptations / Teenage Vows Of Love - The Dreamers	"	\$1	
89	Leader Of The Landmat / Life Goes On - The Detergents	"	\$1	
90	Three Steps From The Altar / Ready For Your Love - Shep & Limelites	"	\$1	
91	I Talk To My Echo - The Beltones / Book Of Love - The Monotones	"	\$1	
92	VIRGO GOLDEN MEMORIES - THE ORIGINAL HITS - ARTISTS - RECORDS - 2 HITS ON EVERY RECORD			
93	And That Reminds Me / In The Still Of The Night - Della Reese	"	\$1	
94	Green Eyes / I'll Always Be In Love With You - The Ravens	"	\$1	
95	Do You Wanna Dance / Betty Lou Got A New Pair Of Shoes - Freeman	"	\$1	
96	Marie / I Understand (Just How You Feel) - The Four Tunes	"	\$1	
97	Florence - The Paragons / Please Let Me Love You - Jesters	"	\$1	
98	Speedoo / The Girl I Love - Cadillac	"	\$1	
99	I Love You / Dreams - The Volumes	"	\$1	
100	Poor Boy / Mail - The Royaltones	"	\$1	
101	The Closer You Are - The Channels / Picture Of Love - Continentals	"	\$1	
102	Crying In The Chapel / What Are You Doing New Years Eve - Orloles	"	\$1	

6020	Cruise To The Moon / Shining Star - The Chaperones	\$1
6027	My Girl Friend / Gloria - The Cadillac	\$1
6028	It's Too Soon To Know / Tell Me So - The Orioles	\$1
6029	The Glean In Your Eye / Really Love You - The Channels	\$1
6030	Let's Start All Over Again / The Vows Of Love - The Paragons	\$1
6031	Love No One But You / So Strange - The Jesters	\$1
6032	The Chosen Few - Dion & Temberlanes / The Loser - Skyliners	\$1
6033	Baby Let Me Bang Your Box (Part 1) / Part (2) - The Nuts	\$1
6034	Rubber Biscuit - The Chips / If You Love Me - The Blue Notes	\$1
MUSICOR RECORDS		
1912	Magic Touch / Only You - The Platters	\$1
1924	I Love You 100 Times / My Prayer - The Platters	\$1
1939	With This Ring / Washed Ashore - The Platters	\$1
1948	Party Doll - Buddy Knox / Wedding Bells - The Paragons	\$1
1950	Years On My Pillow - The Imperials / Happy Birthday Baby -	\$1
1951	Why Do Fools Fall In Love - Frankie Lymon / Sincerely - Moonglows	\$1
1952	Biggest Man / Human - Tommy Hunt	\$1
1953	The Great Pretender / Smoke Gets In Your Eyes - The Platters	\$1
1954	Leader Of The Pack / Remember Walking In The Sand - Shangrilas	\$1
1955	Chapel Of Love / I Wanna Love Him So Bad - Dixie Cups	\$1
1957	The Boy From New York City - Ad Libs / Hello, Hello - Sopwith Camel	\$1

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Tokens	Breezy/Greatest Moments, etc.	BT Puppy 519 pic.slv. \$1
Darrel Banks	Somewhere Somebody Needs Me	Revilot 203 \$1
Detergents	Leader Of The Landmat/Ulcers	Roulette 4590 pic.slv. .75
Emperor	I'm Normal/Crossing Game	Current 111 .75
Jack Scott	Billy Jack/Marry Me	dj GRT 35 \$2
G.L.Crockett	Watch My 32	4 Brothers 448 \$1
All the rest are 50¢ and MINT		
Bobby Freeman	S W I M/Little Old Heartbreaker	Autumn 5
Tokens	I Hear Trumpets Blow/Don't Cry	BT Puppy 518
Tokens	Go Away Little Girl/Tea Time	BT Puppy 522
Valerie & Nick	Lonely Town/I'll Find You	Glover 3000
Johnny & Expressions	Shy Girl/Now That You're Mine	Josie 955
Supremes	Nothing But Heartaches/He Holds	Motown 827 (pic.slv.)
Cookie	Belinda/Trouble In My Life	Paula 230
Hullabaloo	Party Doll/I'm Gonna Love You Too	Roulette 4587 (Pic.Slv.)
AUCTION - ALL MINT		
Delroy	Bermuda Shorts / Time	Apollo 514 M
Gene Vincent	Crazy Legs / Important Words	Capitol 3617
Frogmen	Underwater / Mad Rush	Candi 314
Crystals	He Hit Me / No One Ever Tells You	Shilles 105
Teddy Bears	Wonderful Loveable You	Dore 520
Johnny Burnette	Cloven Shoes/The Way I Am	Liberty 55416
Del Vikings	Cool Shake/Jitterbug Mary	Mercury 71132
Charlie Rich	I Need Your Love	Phillips 3584
Elvis	Love Me Tender	RCA 6643(pic.slv.)
Elvis	Loving You	RCA 7000(pic.slv.)
Elvis	Fool Such As I	RCA 7506(pic.slv.)
Techniques	Hey Little Girl	Roulette 4030
Carl Perkins	Glad All Over	Sun 287
Bobble Jean	Cheaters Never Win	Sun 342
Jerry Lee Lewis	Carry Me Back To Old Virginia	Sun 396 dj
Supremes Three	I Really Do/I Know Why	Trey 3001 dj
Annette	Dreamin' Bout You (Goffin-King)	Vista 388

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Solitaires	Blue Valentine	Old Town 1000 M
"	South Of The Border	" " 1006 M
"	My Dear	wl " 1012 M-
"	The Honeymoon	" " 1019 M
"	Nothing Like A Little Love	wl " 1049 M-
"	Walking And Talkin	" " 1049 M-
Penguins	Make Your Mind Go Wild	Id Dootone 353 M
"	Kiss A Fool Goodbye	Id " 362 VG
"	It Only Happens With You	Id Mercury 70544 VG
"	Ice	(Maroon) 70943 M
"	Dealer Of Dreams	Wing 90076 M-
Casanovas	Please Be Mine	Apollo 519 M-
"	You Are My Queen	DJ/wl " 523 VG
Heartbeats	Your Way	Hull 716 M-
"	After New Years Eve	Gee 1047 M-
Orioles	For All We Know	DJ Vee-Jay 228 VG
"	Secret Love	DJ/wl Parker 211 VG
"	What Are You Doing New Years Eve	" " 214 M-
Billy Williams Quartet	Fools Rush In	Coral 61346 M
"	Smoke From Your Cigarette	" " 61363 VG
"	Stormy	" " 61751 VG
Ravens	Who'll Be The Fool	(Maroon) Mercury 70213 M-
"	A Simple Prayer	Argo 5261 VG
Suburbans/A.Cole	Got My Mo-Jo Working	Baton 237 M
Suburbans/A.Cole	My First And Last Romance	Baton 240 VG/S
Four Fellows	Soldier Boy	Glory 234 M-
"	Give Me Back My Broken Heart	" " 250 VG
Chestnuts	Who Knows Better Than I	Standard 100 VG
"	Wont' You Tell Me My Heart	Elgin 007 M
"	A Thousand Miles Away	Mercury 71021 (Maroon) M-
Diamonds	Words Of Love	" " 71128 M
"	Kathy-O	" " 71330 M
Cadillacs	Down The Road	Joz 778 M-
"	Zoom	" " 792 M-
"	Lucy (original)	wl " 821 M
Del Vikings	Can't Wait	Mercury 71266 M-
"	You Cheated	" " 71345 M-
Four Students/V.Dillard	Darling, Listen To The Words	Groove 139 M-
"	Cherry Blossom	" " 152 M-
Mellows	I Still Care	Jay-Dee 801
"	Moon Of Silver	Candlelight 1011 GS
Bobby Hall & Kings	Sunday Kind Of Love	red wax Jax 320 GS
Kings	Long Lonely Nights	Baton VG
Tune Weavers	Happy Happy Birthday Baby	Casa Grande 4037 VG
"	I Remember Dear	" " 4038 M
S.Royales	Come On And Save Me	King 4952 4038 GS
"	Baby Don't Do It	red wax/bl dmp Apollo 443 VG
Nutmegs	Keys To The Kingdom	Herald 475 M-
"	My Story	" " 538 M-
"	A Dream Of Love	dj Tel " M
S.Keys	Ling Ting Tong	dj Capitol 2945 M
"	I Wish I Never Learned To Read	" " M
"	You Broke The Rules Of Love	" " GS
"	I Dream I Dwell In Heaven	" " VG
Moonglows	Foolish Me	Chess VG
"	Starlite	" " VG
"	I'm Afraid The Masquerade Is Over	" " M-
"	Please Send Me Someone To Love	" " VG
Fi-Tones	It Wasn't A Lie	Atlas VG/S
"	I Call To You	" " VG/S
"	You'll Be The Last	Angle Tone 525 M-
"	My Faith	Old Town 1042 M-
C. Thomas & Fi Tones	I Love You Judy	Stroll 101 M-
"	My Darling My Sweet	Fleur 1067 M-
Flairs	In Self Defense	ABC M
Jacks	So Wrong	RPM 454 M-
"	Why Did I Fall In Love	" " 458 M

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Be Faithful	Blue	Seamon 104	M	5	STREET FIDDLER, 7250 PARKBLVD. AVE. WILF, LOS ANGELES, CALIF. 90044	Golden Hits (Federal/Decca)	King 559	F	100	
Your Love		Just One	M	5	Dominoes	Federal Sides (Clyde McPhatter)	King 559	F	100	
Just You		" 786	M	5	5 Keys	On The Town (Aladdin Sides)	Score 4023	F	100	
Are You Looking For A Sweetheart		" 795	VG/S	5	5 Royales	Real R/B (Apollo Sides)	Score 4023	F	100	
I'm Going To Live My Life Alone		" 301	VG	5	Flamingo meet Moonglows	Chance Sides 16 tunes	See Jay 1052	VG	100	
Stormy Weather		" 290	M	5	Johnny Otis Hit Parade	With the Jay-O's	Dig 104	VG	100	
Heart & Soul	1bl stn	" 310	M	5	Robins	(slight crk near label, not in grooves)	Whisper 703	VG	100	
Trees		" 328	VG/S	5	Shirley & Lee	Let The Good Times Roll (Aladdin Sides)	Score 4023	VG	100	
100 Years From Today		" 342	M	5	JOHN ROUT, 4050 W. 135th.	Street #E, Hawthorne, Calif. 90250	L.P.5	M	100	
People Will Say We're In Love		Neptune	VG	5	Buddy Holly	Holy In The Hills	Coral 757463 Stereo	M	100	
For Sentimental Reasons		Onyx 506	VG	5	Rca	Giant	" 757504 "	M	100	
Tree In The Meadow		Checher	VG	5	Dion & Belmonts	Wish Upon A Star	Laurie 2006	VG	100	
You're The Apple Of My Eye		Savoy	VG	5	Johnny Cash	Greatest	Sun SLP1240 Stereo	M	100	
Shoo Doo-Be Doo		Danice	VG/S	5	Jerry Lee Lewis	Original Golden Hits	" 100 Stereo	M	100	
You're The Answer To My Prayer		Old Town	VG/S	5	Carl Perkins	Original Golden Hits	" 102 Stereo	M	100	
Glory My Darling		Federal	VG/S	5	Beatles	Blue Suede Shoes	" 112 Stereo	M	100	
Two In Love		Duke	VG	5	Introducing The Beatles	Rock & Roll Bash	See Jay 1062 Stereo	VG (S)	100	
We'll Never Meet Again		See Jay 207	dj	5	BARON YAMA, 4675 EAGLE ROCK	BLVD. APT #7, LOS ANGELES, CALIF.	90041 - 45s Min Bid \$1	\$1	100	
Two Lips		Capitol 3245	M	5	Bertold	S'nt Right Down etc	wl	Coral 61830	VG	100
I Just Can't Help Myself		Aladdin 3421	VG	5	Clint Miller	Don't Let Go	" 61932	VG	100	
Oh My Darling		Tender 518	VG/S	5	Billy Williams	Make Up Little Suzie	" 1337	VG	100	
Let Me Dream	dj 1b stn	Mercury 70747	VG	5	Dell-Vikings	Whispering Belts	" 15592	VG	100	
Endless Love	dj	Show Time 1105	VG	5	Hollywood Flames	I'll Be Seeing You	s-scf-st	Ebb 153	VG	100
If I Can't Have The One I Love		Old Town 1041	M	5	Richard Berry	Louie Louie	" 15439 mar.	Imperial 15439 mar.	VG	100
I'll Meet Again	maroon	Neptune 1001	F	5	Roy Brown	Diddy-Y-Diddy-O	wl-w	Mercury 71383	VG	100
Why Don't You Write Me	wl	Roulette 4048	M	5	Platters	Smoke Gets In Your Eyes	s	" 71404	VG	100
Seven Wonders Of The World		East Coast	VG	5	Diamonds	She Say	" rc	Savoy 1162	VG	100
Why Treat Me This Way		Tetra	VG	5	Nappy Brown	Piddly Patter Patter	"	"	VG	100
Marilyn		Whipnet	M	5	Rai Donner & 2 artists	L.P.5 - with/covers - Min Bid \$3.00	"	"	VG	100
My Life's Desire		See Jay 295	VG	5	Joe Houston	Do In' The Twist	s	Crown 5246	VG	100
Angel Face		Whirlin Disc	VG	5	Roy Orbison	Greatest Hits	"	Monument 8000	VG	100
Cherry Lips		RSD Unique 411	VG	5	Jimmy Clanton	South Street	s	Cameo 1041	VG	100
Here I Stand		Luna	G	5	Orlons	Gold Vault Hits	"	Phillips 200-196	M	100
The Glean In Your Eye		Dot 1235	M	5	Neil Sedaka	Greatest Hits	s	" Rca 2627	VG	100
Triangle Love		Combo	VG	5	RICHARD SANTEUSANIO, GLOVER	LANDING, 1C BRACKET PL. MARBLEHEAD, MASS. 01945	"	"	VG	100
Come To Me Darling		Mercury 70940	VG	5	Castells	Mercella	dull yel	Grad	VG	100
Let Me Go Lover		Flip 318	VG	5	Diablos	This Silver Ring	brgt yel	"	VG	100
Strange Love		Beat	G	5	Don Juans	Sweetness	"	"	VG	100
This Day	wl	Vita	M	5	Drifters	Castle In The Sky	"	Holiday	VG	100
Take The Key	1bl dng	See Jay 788	G	5	Harptones	You Baby You	"	Gee	VG	100
Don't Let It Happen Again	pink	Herald 415	M	5	Keynotes	Sweetest One	"	Joyce	VG	100
Minute	wl	RPM 436	VG	5	Melloharps	You Are	"	Fortune	VG	100
Sweet Sixteen		Abcco 101	VG	5	Monarchs	Baby I Love You So	"	Atlantic	M	100
Truthfully		Mercury 70940	VG	5	Performers	White Christmas	yel	Andrea	VG	100
Shake A Hand	red wax	Flip 318	VG	5	Pretenders	Love Train	"	Flash	VG	100
Those Lonely Lonely Nights		Mercury 70617	VG	5	Valentines	I Don't Know/A Star	"	Flash	VG	100
Those Lonely Lonely Nights		Beat	G	5	Velvets	I Love Only You	"	Tin Pan Alley	VG	

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5 Keys	Face Of An Angel	Capitol	" \$3	Penguins	Earth Angel	Dootone	\$4 G
Cues	You're On My Mind	"	" \$3	Pat Boone	Ain't That A Shame	Dot	\$4 G
Mitzi Mars	Im Glad	Checker	" \$5	Jewels	Runnin	R and B	\$4 G
Eugene Fox	Sinner's Dream	"	" \$3	Moonglows	Sincerely	lab/tear	\$3 F
Coods	I'll Wait	Challenge	" \$5	Hearts	Lonely Nights	Baton	\$4 G
Eddie Boyd	24 Hours	Chess	" \$6	Riviera's	For Sentimental Reasons	"	\$3 F
Griffin Brothers	My Baby Done Me Wrong yel	Dot	" \$8	AI Collins	Little Red Riding Hood	Brunswick	\$5 VG
Dominoes	Half A Love	Decca	" \$4	45's			
Medallions	I Know	Essex	" \$75	Fi Tones	Foolish Dreams	Atlas	\$2 M
Bobbettes	I Cried	Gallant	" \$3	Kalin Twins	It's Only The Beginning	Decca	\$2 VG
Lamplighters	Tell Me You Care	Federal 12176	" \$8	Four Fellows	Angels Say	Glory	\$2 VG
Barons	So Long My Darling	Imperial	" \$2	Three Chuckles	If You Should Love Again	X	\$1 G
Roy Brown	Let The 4 Winds Blow	"	" \$1.50	Spaniels	Painted Pictures	Vee Jay	\$2 VG
Earl King	I Call On You	King	" \$5	Gary Stites	Lonely For You	Carlton	\$1 G
Roy Brown	Caldonia's Wedding Day	"	" \$5	5 Notes	You Are So Beautiful	Josie	\$1 G
Big Maybelle	Travelin Man	Okah	" \$5	Walters	Mau Mau	Golden Crest	\$2 VG
Jimmy McCracklin	Ain't No Use	Peacock	" \$2	Mints	Night Air	Imperial	\$1 G
BB King	She Felt To Good	RPM	" \$4	Mary Swan	I'll Wait For You	"	\$2 VG
"	Bye Bye Baby	1st press	" \$4	Thurston Harris	Do What You Did	Aladdin	\$1 G
"	Don't Have To Cry	"	" \$4	G-Clefs	Cause Your Mine	Pilgram	\$1 F
"	I'm In Love	"	" \$4				
"	Boogie Woogie Woman	"	" \$4				
Eddie Chamblee	Come On In	United	" \$5				
Tommy Brown	Southern Woman	"	" \$5				
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Drifters	White Christmas	"	" \$4 VG	Swallows	Our Love Is Dying	King 4612	\$60 M
Joe Turner	Flip Flop & Fly	"	" \$2 G+	Crows	Miss You	Rama 30	\$60 M
Clovers	Blue Velvet	"	" \$6 VG+	Doan's	The Bell	Federal 12114	\$40 M
"	Nip Slip	"	" \$2 G+	Students	My Love To You	Note 10019	\$35 M-
Ray Charles	This Little Girl Of Mine yel	"	" \$4 VG+	Orchids	You Said You Loved Me	Parrot 819	\$30 M
Ruth Brown	I Can't See Everybody's Baby yel	"	" \$4 VG+	Romancers	I Still Remember	Dootone 381	\$25 M
Big Mike Gordon	Walking, Slippin' & Slidin'	Baton 219	Min \$6 VG	Clefs	I'll Be Waiting	Peacock	\$25 M
Gene Vincent	Lotta Lovin	15¢ lab Tear Capitol	" \$4 VG+	4 Pharaohs	Give Me Your Love	Ransom	\$20 M
Moonglows	See Saw	1st top	" \$4 VG+	Del Vikings	Over The Rainbow	Luniverse	\$20 M
Lee Andrews & Hearts	Tear Drops	"	" \$4 VG+	Cherokees	Is She Real	Peacock	\$20 M
Buddy Holly	I Doesn't Matter Anymore	Coral	Min \$8 VG	Robins	The Hatchet Man	Spark	\$15 VG
Wanderos	Please	Cub	" \$3 VG+	Duponts	Must Be Falling In Love	Winley	\$10 M
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Valentines	Serenade Of The Bells	blue	" \$4 VG+				
Wrens	Rotation Blues	blu/Green	" \$12 VG+				
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Roy Orbison		Sun	" \$5 VG				
RICH SCHEPIS, 252 YAREMICH DRIVE, BRIDGEPORT, CONN. 06606 MONEY BACK GUARANTEE				L.R. DOCKS, P.O. Box 90, LATHRUP VILLAGE, MICHIGAN 48076 45's			
Supremes	Just For You And I	Ace	Min \$12 M	Red Prysock	Hardrock	ALL ORIG. NO BOOTLEGS	
Ravens	A Simple Prayer	"	" \$7 M	Mercy Dee	My Woman Knows The Score	Red Robin 117	M
Cardinals	Under A Blanket Of Blue	Atlantic	" \$8 VG+	Jimmy Wilson Blues Blasters	Dark Muddy Bottom	Specialty 458	M
Emeralds	That's The Way It's Got To Be	Robbin	" \$8 M-	Blues In The Alley	Blues In The Alley	481	M
Sugarmines	You'll Have Everything dj w	Brunswick	" \$8 M-	Blues At Sunday	I've Been Mistreated	Irma	M
Minors	Jerry	Celeste	" \$60 M-	Morris Pejo	Gonna Buy Me A Telephone	Big Town 107	E
ElRays	Darling I Know	Checker	" \$35 VG+	Little Sam Davis	1955 Blues	Swing Time 338	M
5 Notes	Show Me The Way	Chess	" \$6 M	Lonnie Johnson	Will You Remember	Checker 766	E
Native Boys	Oh Let Me Dream sig lab sep at C	Combo	" \$7 M	Bob Gaddy & His Alleycats	No Help Wanted	Checker 712	E
Chorals	Let Me Dream	Decca	" \$10 M	Leon Tarver	I'm A Young Rooster	Rama 14	E
Medallions	Edna	Dootone	" \$5 M	Browley Guy	Watermelon Man	Jax 308	V
Meadowlarks	Dear Darling	"	" \$8 M-	Lightnin' Hopkins	Down To The River	Checker 791	M-
Silhouettes	Always and Always	"	" \$6 M-	AI Savage	I Had A Notion	Checker 779	M
Falcons	Bing Song	Ember	" \$10 M	Bobo Jenkins	Love Is A Funny Thing	Checker 799	E
Flairs	Now That It's Over dj	Falcon	" \$15 M	Billy "The Kid" Emerson	Democrat Blues	Herald 421	M-
El Torres	You Should Care For Me	Flair	" \$35 VG+	Archie Stedham	No Teasing Around	Chess 1565	E+
Capris	Love Is Love dj X on label	Fraternity	" \$5 M-	Bert Keyes	Don't Set Your Cap On Me red wax	Sun 195	M
Coronets	God Only Knows	Grand	" \$12 VG	Rufus Thomas Jr.	Wandering	Rama 4	E+
El Venos	I Love You More dj	Groove	" \$25 M	Big Ed	Bear Cat	Sun 181	M
Nitecaps	Geraldine	"	" \$10 M	Allen Bunn	Superstition	Checker 790	M
Bobby Hall & the Kings	In Each Corner Of My Heart	"	" \$10 M	Elmore James	My Kinda Woman	Red Robin 124	M
Crickets	Sunday Kind Of Love red plas	Jax	" \$25 VG+	Fats Domino	Rockin My Baby	Flair 1048	M-
Emanons	Changing Partners	Jay Dee	" \$6 M-	Little Walter	Where Did You Stay	Imperial 5283	M
Toppers	You're Laughing Cause Im Crying	Jubilee	" \$7 M-	Rudy Green	Helping Hand	Imperial 5340	E
Rajahs	Shifting Sands	Klik	" \$15 M	Eddie Boyd	Quarter To Twelve	Checker 799	E
Dreamtones	Stand Beside Me	"	" \$10 VG+		Blue Light	Chance 1139	M
Nobles	Poor Rock N Roll	"	" \$10 VG+		Love Is A Pain	Chess 1541	E+
Larks	IF It's A Crime	Lloyds	" \$35 M-		Third Degree		
Swinging Hearts	Please Say It Isn't So	Lucky Four	" \$6 VG+				
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"	I Love You Darling	"	" \$5 M-				
"	The Woo Woo Train	"	" \$5 M-				
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Carnations	The Angels Sent You To Me	"	" \$7 M				
Cliff Butler & the Doves	When You Love	States	" \$20 M-				
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"	Goodnight Sweetheart red plas	"	" \$20 VG+				
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Go's	Go Go's	RCA 2930
ale Garnett	Many Faces	" 3125
ddie Fisher	Best Of	" 3375
Prince Buster	Ten Commandments	" 3792
ul Anka	Life Goes On	" 4250
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ohnny Maddox	Million Sellers	Dot 25122
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ck Nelson	In Concert	Decca 75162

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Penguins, Capris, etc.	Rock & Roll Revival	"	2015
Gene Vincent	Gene Vincent	"	2019
Gene Vincent	Day World Turned Blue	"	2027
Lovin' Spoonful	Once Upon A Time	"	2029
Melanie	Melanie	Buddah	5041
Melanie	Candles In The Rain	"	5060
Melanie	Leftover Wine	"	5066
Melanie	My First Album	"	5074
Melanie	Garden In The City	"	5095
Ink Spots.	Favorites	Verve	2124
Richard Harris	Yard Went On Forever	Dunhill	50042
The Beatles	Introducing	Vee Jay	1062
Jimmy James	Jimmy James and Vagabonds	Atco	222
Strawberry Alarm Clock	Incense and Peppermints	Universal	73014
Bobby Darin	Inside Out	Atlantic	8142
Righteous Bros.	Sayin' Somethin'	Verve	5010
Righteous Bros.	Standards	"	5051
Ida Cox	One For The Road	"	5058
Blind Blake	Ida Cox	Byg	529073
Ma Rainey	Blind Blake Blues in Chic.	"	529077
John Lee Hooker	Ma Rainey	"	529078
LaVern Baker	Folk Blues	"	529508
Mary Wells	Precious Memories	Atlantic	8036
Patty Duke	Mary Wells	Jubilee	8018
Patty Duke	Don't Just Stand There	U.A.	6452
John & Yoko	Greatest Hits	"	6535
Ventures	Two Virgins	Tetra	5001
Bobby Vee	Psychodelics	Liberty	2052
Bobby Vee	Bobby Vee	"	3181
Dick and Dee Dee	Take Good Care of My Baby	"	3211
Bobby Vee	Mountain's High	"	3236
Garnet Mimms	Night Has 1000 Eyes	"	3285
Jan & Dean	Cry Baby	"	3305
Jan & Dean	Surf City	"	3314
Jan & Dean	Dead Man's Curve	"	3361
Gerry & Pacemakers	Ride The Wild Surf	"	3368
Bobby Vee	Ferry Cross The Mersey	"	3387
P.J. Proby	On Tour	"	3393
Garry Lewis	Somewhere	"	3406
Garry Lewis	This Diamond Ring	"	3408
Garry Lewis	Everybody Loves A Clown	"	3428
Jan & Dean	A Session	"	3419
Sandy Nelson	Folk and Roll	"	3431
Sandy Nelson	On the Wild Side	Imperial	9203
Sandy Nelson	Be True To Your School	"	9258
Hollies	Boss Beat	"	9290
Hollies	Beat Group	"	9312
Vic Dana	Stop Stop Stop	"	9359
Vic Dana	More	Dolton	2026
Vic Dana	Where The Action Is	"	2040
Vic Dana	Little Altar Boy	"	2049
Vic Dana	Play Guitar	"	16501
Vic Dana	Play Guitar, Vol. 2	"	16502
Vic Dana	Play Guitar, Vol. 3	"	16503
Spokesmen	Dawn of Correction	Decca	4712
Val Stoecklein	Prison Songs	Dot	29504
Spaniels, Moonglows, etc.	Best Groups	Buddah	7509
Supremes	Holland, Rozier & Holland	Atco	650
Gene Allison	Gene Allison	Vee Jay	1009
Dee Clark	You're Looking Good	"	1019
J. Reed, E. James, etc.	Blues	Vee Jay	1020
Jerry Butler	Best of	Xrodus	309
Challengers	Greatest Hits	Vault	111
Beau Brummels	Beau Brummels	"	121
T. Bone Walker & McCrackin	Best of	Imperial	9257
PAUL GREENVOY, 7343 Laurel-Bowie Rd., #301, Laurel, Md. 20810 (Min. Bid 75c)			
Academics	Somethin' Cool	Elmont 1002	VG
Chaperones	Cruise To The Moon	Josie 880	VG
"	Shining Star	" 885	VG
Clusters	Darling Can't You Tell	Tee Gee 102	VG
Dell-Vikings	Little Billy Boy	Dot 15571	VG
Dell-Vikings	Whispering Bells	" 15592	C
Dreamers	Teenage Vows of Love	Goldiac 3015	VG
Explorers	Don't Be A Fool	Coral 62175	VG
Fidelities	This Girl of Mine DJ WL	Sir 276	G
Impalas	Sorry (I Ran All The Way)	Cub 9022	VG
"	What A Fool	Cub 9033	VG
L. Andrews & Hearts	Long Lonely Nights	Chees 1665	VG
Moonlighters	Broken Heart	Josie 843	VG
Mystics	Hushabye	Laurie 3028	VG
"	White Cliffs of Dover	" 3058	VG
Philadelphians	Love That I Lost	Campus 101	VG
Quintones	Down The Aisle Of Love	Hunt 321	VG
Roulettes	I See A Star	Champ 103	VG
Schoolboys	Please Say You Want Me	Okiah 7076	G
Spiders	Bells In My Heart (S)	Imperial 5354	F
Tassels	To A Soldier Boy	Madison 117	VG
"	To A Young Lover	" 121	VG
THE FOLLOWING EP'S ARE ORIGINALS (Min Bid \$2.00)			
Johnny Ace	Pledging My Love, etc.	Duke 80	VG+
Five Satins	Still Of The Night, etc.	Ember 100	G
Teenagers	Why Do Fools, etc.	Gee 601	G
JIM O'NEAL, 3512 W. Palmer St., Chicago, Ill. 60647. 45's Auction. First 3 records are wrinkle warped (ww), part of each record unplayable (unpl.). Label damage (ld). Slight warp (sl. w.)			
Flamingos	Ko Ko Mo (red pl) 3w-lunpl	Parrot 812	VG+
Julian Dash	Zig Zag " 3w-lunpl	VJ 117	VG
El Dorados	My Loving Baby (red pl) 3w-rec.unpl.	VJ115	VG+
Four Buddies	Look Out, Delores	Club 51 105	VG
Five Echos	Tell Me Baby	VJ 129	VG
Art Rouse	Dungaree Doll (10%ld) w1	Gateway 1152	F+
Tobin Mathews	Ruby Ruby Du	Chief 7022	G
Tab Smith	Cuban Boogie (2%ld)	United 147	VG+
Spaniels	De Wah/Don'tcha Go	VJ 131	VG
Don, Dick & Jimmy	That's What I Like	Crown 125	G+
Opals	Oh But She Did	Apollu 462	VG+
Tony Harris	I'll Forever Love You	Ebb 104	VG+
Dean Carter	Jailhouse Rock	Milky Way 886	VG+
Flamingos	I Know Better	End 1121	VG+
Duchesses	You Told Everyone But Me	Chief 7019	VG+
D. Gardner & DD Ford	I Need Your Loving w1	Fire 508	M-
Atlantics	Beaver Shot (pic cover)	Rampart 643	M-
Ronnie Angel	That's Alright	Rita 1011	M
Vernon Taylor	Mystery Train	Sun 325	M
5 Royales	Not Going To Cry	Home Of Blues 232VG+	
J.M. Van Eaton	So Diddle	Nita 127	M-
Five Keys	I'll Never Stop Loving You	King 5877	M-
"	How Can I Forget You	King 5302C	M-
5 Royales	I'm With You	King 5329C	M-
Chick Carbo	In The Night	Instant 3245	G+

Billy Lee Riley	Mississippi Delta (DJ) w1	Mojo 8001	VG
Frankie Ford	My Southern Belle	Imperial 5706	G
5 Royales	Take All Of Me (Red plas)	Apollu 443 (sl. w) VG	
Ray Smith	Rockin' Bandit	Sun 3198	VG+
Gypsys	Groove 1029 (10%ld) G	Bea & Baby 103	M-
Daylighters	Rock Around Xmas Tree (DJ)	Apex 7761	VG-
Slng Day	Mad House Jump	Abner 1018	G+
Priscilla Bowman	Poor Stagger Lee	Checker 872	F-
Tune Weavers	A Rockin' Good Way (DJ) w1	Groove 0104	VG-
Du Droppers	Happy Birthday Baby	Sun 277	VG+
Billy Riley	Talk That Talk (4" crack)	TNT 1-2	G-
Red River Dave (EP)	Red Hot	Abner 1037	VG-
Dee Clark	*James Dean Album* 4 songs	Herald 470	VG-
Faye Adams	At My Front Door	Dot 15333	G-
Fontane Sisters	Teen-Age Heart w1	Bandera 2511	VG+
Fleetones	Rock Love	Bandera 2509	M-
Diatone	Your Lover Man	Whippet 200	F+
Robins	Oh Baby/Ruby Has Gone	Rama 202 S	G
Joytones	Cherry Lips (Sl. ld)	Port 3002	VG+
Big Maybelle	Gee What A Boy	Atomic-H 909	M
Babe Bountt	No Better For You	Key Hole 107	M
E. Boyd & Daylighters	Bobby Sox Rock	Bandera 2503	M
Dusty Brown	Reap What You Sow	F&L 100 re	M
Frank Floyd	Please Don't Go	Chees 1756	VG
Elmore James	Rock A Little Baby	RPM 501	M
B. B. King	Sun is Shining	Feature 3008	G+
Lightnin' Slim	Key To My Kingdom	Bea & Baby 102	M
L.C. McKinley	Now Orleans Bound	Atomic-H 003	M
Johnny Rogers	Sharpest Man In Town	Open Bee 95 (sl. w.)	G
I. Terry and Lyrics	I Am Standing By	VJ 352	VG
J.B. Lenoir	She's Got His Horse Wide Open	Bandera 2506	M
Jo Jo Williams	Oh Baby		
Jimmy Lee	You Got To Be Loved		
Marvin & Johnny	All My Life		
Smiley Lewis	It's Xmas Time (dj) sl. w 5-groove crack	Aladdin 3439	VG-
	I Hear You Knocking (red) (Sl. w) label worn	Imperial 5356	F

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Clint Miller	Teenage Dance	ABC	M
Little Booker	Teenage Rock	Ace	M
Jon E. Holliday	Yes, I Will Love You	Atlantic 2091	M
Shadows	Dance On	Atlantic 2177	M
Rocking Capris	A-OK	Bethlehem	M
Kinglets	Pretty Please	Robbin	M
Honey Jumpers/Oscar McLollie	The Honey Jump	Class	M-
Gene Ross	Endless Sleep	Herald 517	M-
Mary Wright	I Was A Fool	Kim	M
Beehives	I Want To Hold Your Hand	King 5881	M
Robins	A Quarter To Twelve	Knight	M-
Scholars	Women's Drive	Pic	M-
Jan & Radiants	If You Love Me	Queen	M
Heartbeats	I Found A Job	Roulette	M
Don & Dewey	Don't Ever Leave Me	Rush	M
Johnnie Morissette	Meet Me At The Twistin Place	Sar	M
Colly & The Satellites	Little Girl Next Door	Sho-Biz	M
Jerry Lee Lewis	Rocking Pneumonia	Smash	M
Jesse & Marvin	Dream Girl	Specialty	M
Spectors Three	I Really Do	Trey	M
JOHNN RYNEER, 238 HAMPTON AVE. E. PATCHOGUE, N.Y. 11772 - AUCTION			
Dynamics	Misery	Big Top	M
Flamingos	Dealing	Jular	M-
Ballads	I Can't See Your Love	VJ	M-
Manhattans	Baby I'm Sorry	Carnival	M-
Pretenders	I Call It Love	"	M-
Corsairs	On The Spanish Side	Tuff	M-
Iridescent	3 Coins In The Fountain	Hudson	M
Peppino DiCapri & Rockers	Cry (Italian)	Regalia	M
Twin Tones	Joann - 3 others	Rca (pic sleeve)	M \$4
L.P.	In A Mellow Mood	Sunset	M
Fleetwoods	Hold On It's Dee Clark	Vee Jay	M-
Dee Clark	Your Lookin Good	"	M-
"	Great Scott	Can-American	M
Linda Scott	Just A Dream	Ace	G
Jimmy Clanton	Don't Buy This Record	Taurus	M
Del Chords	Our Best To You	Everlast 201	G-
BopChords/Charts etc			

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As a result of the continuing expansion and the increased emphasis on quality control with respect to this magazine, I have become its latest associate. While one of my major responsibilities is the improvement of the graphic design, it is fully realized that design alone plays a relatively small part in our attempt to reach a broader audience. Conversely, our constant growth has been, and will continue to be, the direct result of your acceptance of the editorial matter. I am sure that you will agree that this deserves the finest possible presentation, which will, in turn, result in the broader acceptance of the magazine and its message. The message is one which you, our loyal readers and advertisers, have understood all along: a love for the music, a sincere desire to document its roots, and to expose the fact that one of the greatest contributions to music, a genuine American art form, almost came and went without due recognition. But the genius of the art is being exposed at last and the love for the creators of this music now is being expressed. Center stage is calling them for an encore, and, perhaps, this time they will receive all that is rightfully theirs, monetary and otherwise. Help us to spread that concept, but, in so doing, remember that not everything old is good and that not everything new is bad!

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